

7-1-1901

Volume 19, Number 07 (July 1901)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Baltzell, Winton J.. "Volume 19, Number 07 (July 1901).", (1901). <https://digitalcommons.gardner-webb.edu/etude/461>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

The Etude

Contents

	Page
Editorial	245
Summer Study or Summer Rest. E. D. Hale	246
Hartwell-Jones	246
Violin Department. George Lehmann	247
Musical Items	248
Between Seasons. Preston Ware Orem	249
Summer and Post Graduate Work for Teachers	249
Children's Classes as Suitable for Summer Work	250
Susan Lloyd Bailly	250
Summer Musical Classes for Juveniles. Frances C. Robinson	250
New Light on Summer Study. Mary E. Halkock	250
The Development of Music in the South during the Past Twenty Years. E. L. Ashford	251
Study Abroad no Guarantee of Success at Home	252
That National Type. Mrs. Harlow Wakoff	252
Thorough Practice on Old Pieces	252
Five Minute Talks with Girls. Helena M. McGuire	253
Some Peculiar Teachers. F. A. Franklin	253
After the Storm (Poem). Wilson G. Smith	254
Profitable Vacations. J. Francis Cooke	254
Summer Reading for Musicians. F. H. Marling	255
Artistic Temperament. Angelo de Prose	255
Plain Talks on Writers Musical. IV. E. B. Perry	256
Some Definitions of Music	256
How to be a Success. H. Alexander McArthur	259
If I were a Young Music Teacher. Fanny Grant	259
Long Hair and Pianism. Leo Haendelmann	259
Mr. Pol Plangon on the Study of the French Song	259
Vocal Department. H. W. Greene	259
Studio Experiences	259
Organ and Choir. E. E. Truette	259
Children's Page. Thomas Lapper	259
Thoughts, Suggestion and Advice	259
Publisher's Notes	259
Home Notes	259
Questions and Answers	259
Teacher's Round Table	259
Musical Calendar. July. W. Malmene	259

MUSIC.

	Page
The Serpentine Dancer. op. 25, No. 1. G. vath	259
Military March. op. 234, No. 1. A. Sartorius	259
May Has Come! M. G. Wittman	259
Gipsy Dance, op. 8. Geo. W. Hunt. Tour Hana	259
Valse Chromatique. Th. Leschetzky	259
Ballet Music. Angelo de Prose	259
Who is Sylvia? Fr. Schubert	259
A Whispered Vow. Hartwell-Jones	259

July, 1901

THEO-PRESSER

PUBLISHER

PHILADELPHIA, PA.

WITH
SUPPLEMENT.

FIFTEEN CENTS

This Number Contains "MR. POL PLANGON on the Study of the French Song."

teagle (Tenn.) Summer School of Music

FULL FACULTY—DAILY ORCHESTRAL CONCERTS—CHORUS—
RECITALS—LECTURES—CLASSES—PRIVATE LESSONS
HENRY G. HANCHETT, Director Address till June 25, 1901
[No. 136 Fifth Ave., New York City]

E EPPINGER CONSERVATORY OF MUSIC

718 LEXINGTON AVENUE, NEAR 58TH STREET, NEW YORK

OPEN ALL SUMMER

UEL EPPINGER, Director.

SPECIAL RATES FOR TEACHERS

SOUTHERN CONSERVATORY OF MUSIC

—DURHAM, N. C.—

HEALTHFUL CLIMATE. ALL OF CONSERVATORY ADVANTAGES. ELEGANT BUILDING.
A FACULTY OF SPECIALISTS. MUSIC EXCLUSIVELY. SEND FOR CATALOGUE.

GILMORE WARD BRYANT, Director

UTICA, N. Y.
CONSERVATORY OF MUSICEDWARDS E. FLECK and
ROBERT J. RUHES, Directors.

Music in all its branches. Elocution, Languages,
English Literature, Drawing, Painting,
Physical Culture, Dancing, etc.

FACULTY OF DISTINGUISHED SPECIALISTS

UNSURPASSED ADVANTAGES FOR
YEAR COURSES

Send for new catalogue. Address

CONSERVATORY OF MUSIC, UTICA, N. Y.

MR. W. S. B. MATHEWS' Summer Class
for Piano Teachers

Held in Chicago, July 1 to 26, 1901

THE BEST OPPORTUNITY OF LEARNING MASON'S SYSTEM OF TECHNIQS

Practical, Stimulating, Comprehensive

Covers the whole work of Teaching, from Elementary to Most Advanced.
Special attention to work with Children. Private lessons if engaged in advance.

For information, address

BLANCHE DINGLEY, Manager
Auditorium Tower, Chicago

The Great in Music

—VOL. I—

A MANUAL OF MUSICAL LITERATURE

FOR THE USE OF CLUBS, CLASSES, AND PRIVATE STUDY

It treats of the lives and best works of Bach, Beethoven, Mozart, Haydn, Schubert,
and sixteen of the best and most eminent American composers. With portraits and
analyses of hundreds of their best compositions. Highly recommended by many of the
best musicians and teachers.

W. S. B. MATHEWS, Editor-in-Chief.

EMIL LIEBLING, Associate Editor.

Sent post free upon receipt of price, \$1.50.

MUSIC MAGAZINE PUBLISHING COMPANY, Auditorium Tower, Chicago

NINE WEEKS
SUMMER
SESSION

OF THE

CLAVIER PIANO
SCHOOL

IN NEW YORK CITY

The Virgil Clavier Method

Special Term

For Teachers and Players

BEGINNING

July 8, 1901, Ending August 17th

A. K. VIRGIL, DIRECTOR

Examination and Enrollment Days, Friday and Sat-
urday, July 5th and 6th.

Further particulars by addressing the Clavier Piano
School, 26 W. 15th Street, New York. After May 1st
address 11 W. 22d Street, New York.

N. B.—The Clavier Piano School will be removed about May
1st to 11 West and Street, near Fifth Avenue—this new
enlarged, and improved quarters, where the Summer School
will be held. The location is central and easily accessible
from all sections of the city and all railroad stations.

SCHOOL FOR ORGANISTS

OPEN UNTIL AUGUST 5th

Pianoforte. Harmony. Large Pipe Organ for Practice

A. W. BORST

Odd Fellows' Temple, Philadelphia, Pa.

Landon
Conservatory

Dallas, Texas

263-265 Live Oak Street

CHAS. W. LANDON, Director

THIRD YEAR OPENS

September 10, 1901, in a

Large New Building

This Conservatory has the remarkable record of

students registered from fifteen different States before
the end of its second year.

This Conservatory offers superior advantages in all
branches of Music. Instruction by musicians of proven
excellence for their gifts and qualifications as teachers.

Home Boarding Department Five Free Scholarships

YOU WILL BE INTERESTED TO KNOW

that the Director has more than five times as many
calls from Seminary and College Presidents, to furnish
them with his graduates as he can fill.

For catalogue and information
Address LANDON CONSERVATORY
P. O. Box 591, DALLAS, TEXAS

ST. JOSEPH'S ACADEMY
EMMITSBURG, MD.

Conducted by the Sisters of Charity. Beautifully situated among
the Blue Ridge Mountains. Classical and scientific. Specially
organized departments of Music and Art. Well equipped
library and laboratory. Steam heat and electric light.

Terms, \$280.00 per Academic Year.

Letters of Inquiry directed to the Mother Superior

The ETUDE

VOL. XIX.

PHILADELPHIA, PA., JULY, 1901.

NO. 7.

The Etude

A Monthly Journal for the Musician, the
Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copy, 15 Cents.
Foreign Postage, 75 Cents.

Liberal premiums and cash deductions are allowed for obtaining
subscriptions.

REMITTANCES should be made by post-office or express money
order, bank check or draft on registered letter. United
States postage stamps are always received for cash. Money sent
in letters is dangerous, and we are not responsible for its safe
arrival.

DISCONTINUANCE.—If you wish the Journal stopped, an
explicit notice must be sent us by letter, otherwise it
will be continued. All arrears must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrap-
per of the next issue sent you will be printed the date
to which your subscription is paid up, which serves as
a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should
be addressed to THE ETUDE, 1708 Chestnut Street, and
must be written on one side of the sheet only. Contributions
must be accompanied with name, address and music study are
solicited. Those that are not available will be returned.

THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia, P. O., as Second-class Matter.

COPYRIGHTED 1901, THEODORE PRESSER.

Much is being written in the press of the country
on "Success." We are all interested in knowing how
the various successful men of the world have made
their way, and we hope to find some principles to help
us. In all this seeking one should keep in mind that
success, like happiness, like content, like all the con-
ditions which are a part of life, is only relative.
What one man may consider success will not appeal
to another. What is success in one calling is as the
first rung of a ladder in another.

The musician must distinguish between what con-
stitutes success in finance, in trade, in politics, and
what is success in his own profession. It is not for
him to measure results by the standard of money-
getting. If his idea of success is conditioned on ac-
cumulating a fortune, he should leave the musical
profession at once. He is out of place.

What he should do is to study the conditions which
maintain in the music-life, determine upon what, in
his mind, constitutes the best and highest, and then
work toward those ends. Honest and persistent work
along those lines will, it may be, bring him a com-
pensation, if he is prudent in his investments, and eco-
nomical in his expenditures, and is not a competence
the success with which many a man is content! But
he can go more. Success is measured by what a man
accomplishes; the present writer has no hesitation
in saying that the music-teacher who believes in his
profession, who does his best in his work, who is
alway to improve himself for his work, is doing for
the community in which he lives a service that will
enable him to the feeling that he has made a success
of his life. We must not form our judgments on
conditions that do not belong to our profession. Hav-

ing chosen the musical profession, we must be content
to win our success on the lines that are possible
within it, and not be discontented if we cannot do,
financially, what men do in other callings where the
emoluments are greater.

It has been commented upon that musicians fre-
quently end their days in poverty instead of having
a modest competence to make pleasant the last years
of their lives. It is not needful to recount why this
is the case. There are many reasons, all well known
to our readers; but one thing is certain, it is not,
as a rule, because the earnings have been so scanty
as not to admit of saving.

Many music-teachers—of course, we refer to men—
commence their professional life before they are
twenty years of age. If they live to sixty, there are
forty years of active teaching: enough to have gath-
ered together a little sum for a home or an annuity,
if desired. How many a mechanic or other artisan
earns more in a year than the average male music-
teacher! And yet many of the working class provide
for old age. The point is that musicians do not look
forward to provision for the future. They live too
well in the present.

Another element also comes in. A broker tells us
that professional men are very apt to invest their
savings in concerns that promise high interest. They
are desirous of large returns, and fail to consider the
question of security. They are also rather easily
persuaded to speculate, with the result that their sav-
ings are generally lost. If a musician has gathered
together some money, and he wishes to invest it, his
best plan is to seek out some stocks or bonds, of the
"gilt-edge" quality, and be content with a low rate of
interest in return for safety. Other musicians, to our
knowledge, have invested their savings in real estate
and mortgages secured by real estate. We want to
say to young teachers to make it a rule that each
year all shall see something laid aside for old age.

ALL over this broad land—at picnic grounds, pleas-
ure resorts, public parks, wherever the public gathers
in large numbers—music is to be heard. We shall
not discuss the question as to the kind of music
served to the public—since the Musician's Federation
served to the public—their disapproval on "rag-time," no
put the stamp of their disapproval on "rag-time," no
doubt we shall not have so much, but emphasize the
point that it is a good thing for music that the public
shall hear much music during the summer.

If those who love music and wish for its highest
good, instead of frowning upon the light music com-
monly played, would ask for a better grade, or more
of it than is the present rule, something could be
secured. In the smaller towns is where much can be
done. If the band is to give a series of open-air con-
certs make it your business to find out what the
leader has selected and make your requests. He will
appreciate it. Get friends to join you in asking for
certain pieces that will tend to elevate the public
taste, but be sure that the music you ask has the
qualities to attract and please the public ear: clear,
pleasing melody and strong rhythm.

It is always easier to improve upon existing con-

ditions than to make a revolution by changing every
thing at once. Gain what you can this summer; next
year perhaps you can do more. We want the music-
teachers of this country to be on the alert, each to do
something for his own community. The general ele-
vation is then certain.

The music-teacher who has worked faithfully with
a class of pupils during the season now just closed
will have expended considerable energy, both phys-
ical and mental, and during the summer months,
which will likely be months of rest as compared with
the busy time of the preceding months, he should try
to repair the waste in his strength by judicious men-
tal and physical exercise and true relaxation.

As a physical exercise bicycle riding, although no
longer so much a fad as was the case a year or two
ago, is very valuable. The best authorities on phys-
ical culture say that the brain-worker needs a certain
mental stimulus in connection with his physical ex-
ercise in order to promote a fine tone in the nervous
system. If one uses the bicycle as a help to reach
out-of-the-way spots, for obtaining inspiration, for
little trips to places of interest to the geologist,
mineralogist, or for real sight-seeing, visiting places
of interest for various reasons, he has an almost ideal
recreation. Sun, fresh air, oxygen, the smell of new-
mown hay, the sight of green fields, tree-crowned
hills, crystal lakes, all those beauties which Nature
uses in making her richest landscapes are at the com-
mand of the cyclist. The musician, who is an artist
at heart, cannot carry himself too close to Nature
in its moments of beauty. From her he will gather
strength of body and of mind, inspiration, and a love
for the beautiful in all its manifestations.

Much of a teacher's power lies in the use of apt
illustrations to enforce the lesson of a principle that
has been brought to the pupil's attention. Since
pupils vary so much in their thoughts, tastes, aspira-
tions, and knowledge, the teacher needs a great variety
of material for his illustrations. He should train
himself to be ever on the alert to gain new ideas,
knowledge, facts, incidents that may have in them
the possibility of application to his work. He must
be, above all other things, perhaps, a careful and con-
stant observer; and more than that he should try to
deduce from the things that he sees the causes that
produce them. There is a valuable, practical mental
training in such work, and the teacher will reap the
reward in having a fund of illustration to draw upon
in time of need, and the power of applying the teach-
ings to the particular case before him.

UNLESS a pianist attends with care to the selection
of his repertoire. It is practically certain to become
one-sided. We find few, very few artists who shine,
as did Liszt and Rubinstein, in every style of music
equally; and with even the great ones, the stars of
the first magnitude, and especially with the trailing
meteors, there is a decided preponderance of one or
other kind of tonal product in the repertoire. Never-
theless, all pianists, great and small, owe it to their
own development, and to their effectiveness in the

world, to choose a balanced program. Thus, a player with a naturally sympathetic touch, and with a light arm, will take as instinctively to nocturnes, songs without words, and ravellet pieces as the proverbial duck to the inviting, glassy mirror of the pond; while he who has a thick hand, a huge, round arm, and a ponderous frame will easily run into the rut of marches, chord-pieces, heavy stentorian music.

It may be said, in broad terms, that no pianist should neglect to have in his repertoire, first, some works of noble and equalized polyphony, such as the fugues of Bach and other masters; second, some sonatas both classic (Beethoven, Mozart) and of the modern types developed by Liszt, Brahms, McDowell, and others; third, some sweet-sounding lyric music, with Mendelssohn, Chopin, and Schumann as his patron saints; fourth, some bright, brisk, scintillant music, such as Weber, Moszkowski, William Mason, Gottschalk, Thalberg, and lesser composers created; fifth, some bits of heroic and colossal virtuoso music as large and difficult as may lie within his utmost horizon, such things as the study in C-major extended chords by Rubinstein and the fascinating "Hungarian Rhapsodies" of Liszt; and, last, some things in the beautiful verse rhythm, such as Tausig and many others have given us, with also some march-forms.

The student may gaze through the telescope of history at the high altitudes on which are inscribed the immortal names, at the mountain-peaks of musical achievement, and become discouraged at the immensity of the distance between these peaks and the level plains on which the student lives in common with the mass of humanity; or he may even believe himself, in his humility, to dwell beneath the level of the sea, as do the inhabitants of that hot country around Salton and Indio, in Southern California, where the people would have to climb some two hundred and fifty feet toward the midday sun to reach the level of the sea.

Such discouragement is not to be thought entirely a bad thing if it be not too bitter. Great masters are rarities. Happiness is more to be envied than greatness.

I LOOK out of my window at an uncouth plant, struggling and thorny. It is not a thing of beauty. Yet it is tolerated, even encouraged. Why? Because, after many, many years of sterility it now sends up an enormous stem perhaps a dozen feet in height, and that stem bears a rare and beautiful blossom valued for its real beauty as well as its rarity.

And humanity is like the century-plant, in that only at long intervals does it send up such a rare flower as a Palestrina, a Bach, a Mozart, a Beethoven. True, the early part of the last century did seem to have produced a whole garden of great composers, so did the Elizabethan age of authors, but what have we seen of later years? Any Bach or Beethoven in the last half-century?

But one should not be overcome with discouragement because some day he awakes to the fact that he is one of the large company of hidden and overshadowed wild flowers, rather than the rare and beautiful century-plant. Many are the modest violets, the tiny wild flowers, "born to blush unseen," some even fragrant roses, rarely the unique orchid. We cannot all be century-plants.

SUMMER STUDY OR SUMMER REST.

BY EDWARD D. HALE.

THE summer music-school is again in evidence,—more conspicuously than ever before. And it is a beneficent institution, to many a teacher a desideratum, almost a *sine qua non* of progress. But it is not every teacher that needs it. One must discriminate; there may be other things needed much more. For example, there is that teacher upon whom the season's work has told heavily, and who is conscious of a serious fall in the average of his vitality.

A summer school is one of the deepest injuries he

can inflict upon himself. No matter how imperative a need he may be conscious of, of more knowledge and of the help of contact with fellow-workers or eminent specialists, he has now a paramount concern pressing upon him: the recovery of that sanity which is conditioned upon a sound body. Whatever theory (or no theory) of therapeutics he may entertain, the *mens sana in corpore sano* applies.

If he knows himself well (and a teacher may most profitably spend an hour or so a day making his own acquaintance) let him choose such an environment as he knows to be most congenial and wholesome, and there, if he needs, he revert to his type, so to say: be a savage or an animal, vegetate, eat and sleep like a newborn, bathe in sun and wind and sea, and restore the perfect rhythm of his pulse and brain, and regain the authority of health, of iron in the blood, magnetism in the finger-tips. For before culture, before experience and address, these things are a necessity to the teacher of music. They are the essential condition of any and all other excellences.

Then there is that other teacher who has been, the season through, in contact with the manifold life of the city. Suppose he finds himself perfectly well at the end of the season, the summer school may still be just the place for him to shun. Everyone needs, and no one more than the musician and teacher, a period of quiet in which to get his soundings and correct his perspective. We need it daily; and, because it is so hard to avail one's self of the daily power of silence, we need the more imperatively to seize the blessed respite of a month or two to get out of range of the hurly-burly and recover our bearings.

Let such a teacher then go apart awhile and think. I know a teacher who did that once, with the result of a wholly new experience. He found himself and discovered that, in spite of all his shortcomings, of which just then he was supremely conscious, he was essentially beautiful. And he saw that all others were alike beautiful; there was no pride mingled with it. It was not a musical experience; but thereafter he was every way a finer and more efficient apostle of his art.

Once more there is the teacher whose faithful devotion to his work has side-tracked other concerns. A little self-scrutiny may detect some loss of interest in the world. Or (and these are dangerous symptoms) he may realize that, and not care, or not realize it at all. Which means that the teacher himself is side-tracked and destined to miss the better part of the world and joy of living. A man is really great enough to tax the whole world and suck honey out of every flower. Only he must exploit himself. The specialist has himself to thank if absorption in his particular task robs him of the enchantment of all other things. The teachers that find themselves in any of these classes have a really momentous duty to themselves; to wrench themselves, if they must, out of their rut. Go, not to the music-school, but to Chautauque, or, this summer, to Buffalo, or anywhere else to break up the contracting associations. If one must stay at home, here is another suggestion. Suppose you have never read John Fiske. There is a man of immense many-sided capacity restlessly exploring many fields of supreme interest. It would do acquaintance with such a man. He would find him a congenial companion, for Mr. Fiske is no mean connoisseur in music. If his philosophy is too stiff and dry for you, let him read to you, and gradually get into contact with one of the biggest and wholesomest brains of our time. The personal interest that attaches to a contemporary is likely to render the task the easier and more entertaining. It is, of course, essential that our author should interest us. Any great man, living or not, will do.

He is profitable company, taken up any way, as Carlyle says: "The living light fountain which it is good and pleasant to be near,"—in whose radiance all souls feel that it is well with them."

HARTWELL-JONES (HAMILTON GRAY).

MR. W. P. HARTWELL-JONES, whose name has become familiar to the readers of THE ETUDE, whose latest song appears in this number, is a well-known organist, vocalist, and composer in England, and was born twenty-nine years ago in the small, but antiquated and historical, Welsh town of Flint. At an early stage he evinced a decided predilection for the profession which he subsequently adopted, and, under competent advice, his parents placed the boy under the care of that brilliant Liverpool musician, W. H. Jude, whose achievements as a composer of bass and baritone songs have long been universally admired. The rapid progress made by the young pupil made him at once an object of special interest to his master, who fostered the growing talent with the most assiduous and painstaking attention.

It was not long ere young Hartwell-Jones, at the age of about 11 (having been then studying music for about eighteen months), was entrusted with the assistant organistship of the famous Hugh Stowell Brown Church in Myrtle Street, at which edifice Mr. Jude presided at the organ.

Soon after this he also became assistant organist of the Blue Coat Hospital. At both of these places he subsequently became the organist, and the latter post he still fills, in conjunction with that of the



W. P. HARTWELL-JONES.
Welsh Cathedral in the Prince's Boulevard, Liverpool.

Hartwell-Jones, at an early period, began the composition of music, but it was not until he was well in his teens that anything from his pen came under public notice. His first popular "hit" was, no doubt, "The Heavenly Song," which found its way, not only into the homes of England, Ireland, Scotland, and Wales, but into the far-reaching lands across the seas. This success was followed by a still greater one, that of another song, "A Dream of Paradise," following again upon which came "The Golden Pathway," "The Cities," "The Land of Home," "The Purple Heather," "The Perfect Life," etc.

Not only in the rôle of composer has this young musician won the laurels of fame, but as an organist, an adjudicator, and as a vocalist. He has officiated at the inaugurations of numerous competitive gatherings and hall organs, judged at several musical competitions and Eisteddfods, and sung (invariably to the approval and accompaniment) at many concerts. He was a prominent and leading light in the preparations that were made for the holding of the Royal Welsh National Eisteddfod of 1900 at Liverpool, and was honored by the selection of one of his latest songs ("A Voice that Bids me Come") as the chief contralto text.

Many of our readers will know, perhaps with surprise, that the subject of our sketch written under the name of Hamilton Gray is a name well known to singers.



CONDUCTED BY GEORGE LEHMANN.

HOW FIDDLE-STRINGS ARE MADE.

largely prevails, that an extract from Mr. Ed. Heron Allen's chapter on strings should prove interesting.

"Strings for the violin and nearly all other stringed instruments," says Mr. Allen, "are composed of the small intestines of sheep, and have been so composed, as Morimus very justly remarks, ever since the time of the ancient Egyptians. The best intestines are those of lambs which have lived on dry, mountainous pastures; and it is said that the best lambs are those from the province of Berry, and from some parts of Germany, and that they are at their best for the purpose of string-making in the month of September, which is the string-making month in each year.

"The intestine used is composed of three membranes, the external and the mucous membranes, both of which are removed as useless, and a third which is inclosed between these: the muscular or fibrous membrane, which is used in the manufacture of fiddle-strings. The intestines are fetched direct from the butcher's, and while the carcasses are still warm, are detached by workmen specially employed for the purpose, and by whom they are at once stretched upon an inclined plane and scraped with a knife-blade, so as to clean and empty them of all foreign substances, grease, etc. This must be done quickly, while the intestines are yet warm, for they would otherwise be hopelessly colored by the cooling matters. After this operation the intestines are tied up in bundles and placed in vessels to carry them to the manufactory, where they are tied in bundles of ten and placed in cold water from twelve to fifteen hours. This may be done in a running stream or in a vat of spring-water, slightly corrected with carbonate of soda. After this they are immersed four or five hours in tepid running water. These soakings produce a slight fermentation, which aids the separation of the fibrous from the mucous membranes: an operation performed by scraping the intestines with a split cane on a slightly-inclined slab, down which constantly runs a current of water. The internal membranes run off into a trough and are used as manure, the external are used for racquets, whips, and other rougher articles composed of gut. The fibrous membranes, separated in bundles of about ten, are now placed in jars to soak for three or four hours in potassa (or ammonia) solution, which is preferable, whose strength must be most carefully ascertained so that the work to be done. At the end of this time they are carefully rubbed through the first finger (protected by a gutta-percha glove) and the thumb (armed with a copper thimble) of the left hand. By this means are removed any of the fragments of the two superfluous membranes which may have escaped the first scraping. This operation is generally repeated, at intervals of two hours, three times during the day, and after each repetition they are placed in a similar dose of solution of permanganate of potassa. At the fourth repetition they are not replaced into the same solution, but are dipped into a weak solution of sulphuric acid. These operations are repeated for three or four days, the strength of the solution used being always similarly increased.

"The guts are now sufficiently cleansed to be sorted and graded, and split. They are sorted by experienced workmen into qualities, lengths, thicknesses, and strengths, so that each may be devoted to its proper uses and tones. As the guts, in their natural state, are not sufficiently uniform in diameter, they often require to be split into long threads by means of a knife specially prepared for the purpose, and these threads are then placed in a jar with their thick and thin ends set alternately.

"The next operation is the spinning, which is performed in a frame about three times as long as a fiddle. Two, three, or more fibres (according to the string required to be made) are taken and set alternately, that is, the thick end of one opposite the thin end of another. The usual number apportioned to the strings of a violin are as follows: For the E-string, 3 to 4 fine threads; for the A, 3 to 4 strong ones; for the D, 6 to 7 strong ones.

"At one end of the frame is a little wheel, the center or axle of which bears two hooks; at the other end are little fixed pegs. The guts selected are fixed to a peg which is set in one hook of the wheel, are carried to the other end of the frame, twisted round a fixed peg, brought back to the other end and fixed to the other hook of the wheel by still another peg. This wheel is rapidly revolved by a multiplying fly-wheel, and the guts are thus twisted into a fiddle-string. The fingers being passed along it meanwhile to prevent the formation of inequalities. . . . The strings are then placed in a sulphuring chamber, which is hermetically sealed and left for the night, during which time they become bleached by the action of the sulphurous-acid gas. The next morning, if it does not rain, they are exposed to the air till nearly dry, when they are again moistened, twisted on the frame, and replaced in the sulphur-bath. This operation is repeated, according to the size of the string, during a period of from two to eight days. The strings are then thoroughly rubbed and polished in order to get rid of all inequalities, grease, or other foreign particles. . . . When the requisite polish has been obtained, the strings are carefully wiped and lightly moistened with olive-oil, after which they are thoroughly dried. This is accomplished when, on loosening the pegs, the strings do not contract. The strings are now cut from the frames, close to the pegs, and rolled into coils as we see them in commerce, after which they are made up into bundles of either fifteen or thirty."

AN INTERESTING VIOLIN.

of the old Italian masters has been discovered. Like the mystery of aerial navigation, the art of making great violins continues to remain an unsolved problem, and this despite the fact that we are constantly being assured that Mr. X. and Mr. Z. are to-day making better violins than Stradivarius's finest instruments.

I am far from being morbidly hopeless on the question of the ultimate success of the modern violin-maker. Indeed, I am optimistic to the degree of believing that the day is not far distant when we shall experience the great joy of beholding new violins which, in no respect, shall be inferior to the creations of the Italian masters. To the best of my knowledge, however, that day has not yet arrived, though, only recently, a New York newspaper again "stated" that the violin world with the solemn announcement that a violin-maker of San Francisco has really and truly discovered the secret of the lost art. Strange to say, the newspaper article in question is

not the usual conglomeration of absurd "facts." It is sufficiently sane reading to merit serious investigation; and when I shall have had the opportunity personally to examine one of the instruments of this alleged modern Stradivarius, it will give me pleasure to acquaint my readers with all the details.

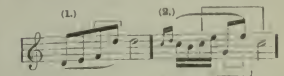
But in the meantime I cannot resist giving a word of praise to a maker, one of whose violins I had the pleasure of examining some little time ago. This violin—a new instrument—was made by the New York fiddle-maker, H. Knopf. I had previously seen other instruments by this same maker, but had failed to discover in them qualities of uncommon excellence. The violin under discussion, however, was most excellently made, and the quality and character of its tone were such as to warrant the belief that, even if Mr. Knopf had not discovered the old masters' art, he understands at least the principles of making an excellent violin.

It is more especially a pleasure to record the fact that a modern violin-maker is doing praiseworthy work, because we are being constantly confronted with the most shameless examples of fraudulent violin-making. By "fraudulent" I mean that some so-called fiddle-makers carry their imposition so far as to import, from Markneukirchen or other towns, fiddles "in the raw," and, after giving them a few coats of unbecoming varnish, attach to them their own labels and sell them for exorbitant sums.

It is difficult to understand why players who have already acquired a fair degree of digital skill persist in ignoring one of the safest, and at the same time one of the most transparent, principles of left-hand technique. I allude to the unfortunate habit of prematurely lifting the fingers (more especially the first and second) from what is obviously their natural position on the strings. In the ascending scale, for instance, it is not utterly impractical—to use no stronger term—to lift each finger in succession immediately after it has performed its work of creating a tone? Does any experienced player really believe that this is the only work required of the fingers—that they have no other technical duties to perform? To create tone is, actually, the first requirement of the fingers; but, in addition to this primary reason, continued finger-pressure is frequently a great advantage, often an undeniable necessity. Imagine the result of an attempt to raise each finger, immediately after a tone has been produced, in an ascending scale of great rapidity. The result would be both ludicrous and disastrous. Yet the very players who can readily recall the absurdity of such a procedure constantly lift the fingers when great speed is required.

Viewing the question from another stand-point, it is more than desirable to keep the first finger on the string wherever and whenever this is possible. Such a habit materially aids perfect intonation. Habitual pressure of the first finger upon the string solidifies the position of the whole hand, with the result that perfect intonation, if not actually assured, is at least greatly facilitated.

Regarding this question from still another stand-point, let us see what practical advantages accrue from such a habit.



The first illustration elucidates the disadvantage of prematurely lifting the second finger. A fine legato connection between *f* and *a* becomes unnecessarily difficult if the second finger abandons its position before the third finger has actually been employed. Furthermore, the premature lifting of the second finger in such a case generally causes the open D-string to be heard.

A NEWLY acquired feather is not considered the whole of a bird's plumage, but a newly acquired teacher is often credited with the whole of a pupil's preparation.

CHILDREN'S CLASSES AS SUITABLE FOR SUMMER WORK.

BY SUSAN LLOYD BAILY.

EVERY worker knows that weariness of mind and body is caused not so much by constant activity as by sameness of occupation. In other words, it is monotony, not work, that kills.

Undoubtedly there should be variety in study the year round, but especially should the summer months be months of recreation and change. A vacation does not always imply *non necessitate* idleness: a fact which is proved by the success of summer music schools and by the inspiration and rejuvenation they afford to teachers who are giving out, in turn, all the remainder of the year what they themselves gain during the period of summer study. If the effect of summer study is beneficial to the adult, summer classes for children ought to be especially successful. All parents will agree that a child in good health does not feel the effects of the warm weather any more if it is occupied than if it is idle; rather less so, indeed. Many children are so burdened with ordinary school-work that in each day's routine there is no time for the study of a musical instrument.

For a period of several years the school vacation may be the only time they can give to this. It will not be adequate, of course, to rapid progress, but a start can be made and the first principles learned in childhood which, if delayed, until the child is grown, become difficult, if not impossible, to acquire.

For other pupils who keep up the practice of some instrument through the winter, the summer could be utilized as a time for theoretical work: harmony or musical history. And this is one of the chief values of the summer class. In the pressure of winter work all private teachers know how impossible it is to find time for the collateral branches which bear directly upon the subject in hand, but which cannot be taught in the regular lesson period and which the pupil therefore considers non-essential, if, in fact, he ever hears of them. Part-reading, sight-reading, musical theory, history, and kindred subjects, which are absolutely necessary to the correct appreciation of music, can scarcely be taught satisfactorily except in classes of from six to ten; while even so ordinary an essential as a sense of rhythm, which so many pupils seem to be without, can be much more successfully cultivated in the class. In the summer-time classes to meet once or twice a week can be formed in all of these branches to the immense advantage of the child, who will be so interested, if the teacher has any ingenuity at all, that his brain will be kept in a healthy state of activity without being burdened. Children are bound to think; it is an unavoidable condition of childhood, and it may not be injurious to give them something to think about. If the regular winter instrumental lessons are discontinued during this time, they will be renewed when cold weather comes with vigor and intelligence instead of with hesitation and the remark: "I expect I've forgotten all I ever knew; I never touched the piano all summer, and I feel so rusty."

If the teacher is so fortunate as to live in or near a summer resort, these summer classes will be hailed with positive joy by parents who are busy with boarders, and do not want their children to run entirely wild, and by guests who find a vacation completely given up to idleness more exhausting than moderate study. The success of the summer class depends entirely upon the teacher. In winter the parent makes study obligatory; in summer it is usually governed by the caprice of the pupil. A teacher with any human nature and fellow-feeling in his composition cannot avoid trying to make the study as attractive and the process as pleasant as possible. I will remember one sultry August when the thermometer in my music-room registered ninety degrees at 7 p.m., being sufficiently weak as to resort to iced lemonade to water my own drooping enthusiasm as well as that of my class.

But the crowning glory of summer work is the kindergarten class for the wee ones. It brings them in from the hot sun, amuses, attracts, and instructs. By the time winter comes they have learned the staff, the names and values of notes, the scales, the keyboard; they have had drills in rhythm, in reading, and in hand positions; and are able, when the time comes, to go back to school to commence intelligently the serious study of music. They have learned all the first difficult part, which requires so much memorizing, during the otherwise idle summer days, when there was nothing else to distract the attention. The drudgery being well over, and so pleasantly over that it seemed like play, much time and energy is saved for the more advanced work of the winter.

SUMMER MUSICAL CLASSES FOR JUVENILES.

BY FRANCES C. ROBINSON.

SUMMER is welcomed by all music-teachers as a time of rest, but not, necessarily, as a season in which to rust. Excessive bodily or mental activity is not enjoyable, or wise, in hot weather, but the present writer has in mind a class-work that many teachers may well conduct in summer, which can be arranged without greatly taxing the teacher, while to the pupils it will seem like a pleasant little class-meeting or "outing." Two distinct lines of study will be suggested which may be followed out separately or together.

Before mentioning them, however, let me suggest, first of all, that these "talks" be conducted out-of-doors in some pretty country spot, in all cases where such an arrangement is at all possible. Once a week the electric cars and ride a few miles into the country, selecting some inviting, shady place, at which refreshments: crackers, fruit, etc. Arriving at the desired place, in the most informal conversational manner the little musical talk, arranged for the occasion, would be given, the teacher seeking to draw the children into a general discussion at times and encouraging them to ask questions. After the talk, perhaps of the little lunch, and then will follow the homeward car-ride, which will refresh all and prevent the least fear of monotony. An arrangement of this sort will cause children to look forward to "class-day" with the pleasantest anticipations.

Class-talks with pupils is a very important part of every teacher's duty. The circulation of books and musical magazines, for home-reading, on the pupil's part, is very necessary and excellent, but nothing takes the place of occasional talks with the children. They awaken an interest in young minds and prepare them for better home-study and the time when they will take up a thorough study of musical literature.

Music appeals so greatly to the imagination and the emotions,—that is, to the poetic, or artistic, side of our nature,—that it is an important duty, or privilege, of teachers to endeavor to awaken and help to cultivate these qualities in the young. In this Nature is, perhaps, our greatest aid. Open-air talks in the country are therefore exactly what is needed.

And now, to speak of the two lines of study which may be combined or followed separately. All interested teachers point out as early as possible, to young students, that music-study means very much more than the mere learning to sing or to play upon some instrument. It is necessary to help them to realize that musical study must include a knowledge of the history of music and of the lives of the great masters of the past and great musicians of the present, and that there must be intelligent understanding of the construction and arrangement of musical compositions, and of the composer's ideas, and so on. For teacher's studies, or rooms, during the regular teaching year are found to be invaluable.

In a series of class-talks the present writer gives first a brief account of ancient musical history followed by a mention of the principal events in modern history, beginning with the fifteenth century. Next

certain names are singled out in somewhat the following order: St. Ambrose, St. Augustine, Pope Gregory, Guido of Arezzo, Adam de la Halle, Palestrina, etc. It is likely to be remembered by the pupils, that with the J. S. Bach, each master, down to present times, is named and considered, a few names at a time. In one session about eighteen or twenty biographical sketches can be thus disposed of; possibly not more than ten can be considered, for there are other talks to be introduced on such topics as the miracle play, oratorio, opera, the history of the piano-forte, and other musical instruments, and some afternoon is devoted to questions and review.

Regarding the other line of study, it is definitely that which appeals to the artistic nature of each pupil included in a course of this kind. A series of nature talks is one very helpful way for developing the powers of observation and reflection. Teach, or let the children to observe resemblances and differences and then to compare them; in other words, to perceive first, and, later, to reflect upon what they have perceived. One afternoon in a beautiful country way, or wood, may be made to more in these ways than unlimited technical, or school instruction, regarding nature. The next step will be to assist them to observe musical arrangements and effects and to study them closely: i.e., to reflect upon what they have perceived.

The imagination may be stirred to beautiful associations very easily in the young, and there are numerous ways of doing it. Teachers may, by fanciful illustrations or stories, teach them many truths or facts, and may, oftentimes, assist in implanting high ideals in the souls of the young. All true musicians should be possessed of high ideals, and all persons who take up the study of music need cultivation of all the truest and deepest qualities in human nature. The class-talks with pupils are therefore eminently practical. It is assumed that the teacher has been guided by the teacher who has sufficient time to arrange a series of talks of this kind, and all who have the ability and time to carry out some such idea are under obligation so to do.

Not to ignore the business side of the plan, let us estimate at five cents each way the cost of car-fare and fifty or sixty cents for refreshments, etc. Each time that six class meetings of ten pupils and ten teachers would cost about nine or ten dollars. The amount charged for the entire course would be certainly no less than three or four dollars per pupil, the profit for teacher being the balance remaining over above expenses named. Where two or three classes could be carried on by one teacher on different days the profit would amount to a fair little sum.

NEW LIGHT ON SUMMER STUDY.

BY MARY E. HALLOCK.

LOMBROSO, in his "Man of Genius," by means of an exhaustive table comprising most of the great achievements of mankind, shows that very many twice as many literary and artistic works, astronomical, physical, and chemical discoveries were made in the spring and summer than in the winter; and that "In the few cases in which we may follow the traces of the works of great men we usually find that their activity increases in the warm months and decreases in the cold." It is of interest that the spring the discovery of America was conceived, as was, as galvanism, the barometer, the Michelson lightening conductor; in the spring of 1848 the idea of his greatest work, *Leaves of Grass*, came into the mind of his book on light, Goethe's "Faust," it was in the spring that Kepler discovered his law, that Milton conceived his great poem, that his great theory, and Wagner his "Fledgling" Linder, the first of his great music-dramas.

Who has not felt, on taking up anew an old problem for repolishing, the surprised delight at finding the notes rehearsed had bound up with them the

very inspirations of the sort of day as well, whether it was windy or full of sunshine or both, on which the playing of that same composition, perhaps some years later, had for some reason or other become memorable? Who has not usually felt this phenomenon common enough as regards momentous happenings of practical daily life, but so peculiarly charming connected simply with an artistic achievement, coupled most often with a beautiful spring or summer day? And who cannot point in company with the great names mentioned by Lombroso to summer-time as the sponsor for some of the best leaved, best felt compositions in their repertoire? The way the leaves rustled and the lawn looked an accompaniment to that particular Beethoven sonata, the very way in which one leaned out of the window and heard the bees hum about this Chopin nocturne!

From a sensory standpoint it is reasonable to suppose that when several senses are stimulated they would tone up and strengthen all the mental impressions and that, to a musician not so much fagged with the winter's work, the very seeing of summer would make his auditory impressions so much the keener. From the moment those tiny little leaves under their signal to all to breathe fresh, to dust off that which has become musty in their emotions, to stretch the eyes open nearly gone shut in the studio, and to look with expanded chest around and take notice.

Springs thought finds itself at first without reason for existing, but creeps back slowly, slowly, with prolonged rest; the faded sense of feeling left as an heritage from the winter is revived as though emotional sap stirred in people as liquid life in trees, and again there is no perfect peace if one does not put the growing energy to some use. More than those of the first three, four, five, six weeks at the opening of spring one cannot rest; ideas come knocking, and desire to achieve slips, willy-nilly, to the front. Then, just then, when the blossoming year is not too young and not too old, the most satisfying, most engrossing, work should be done; the working up of a repertoire. The drudgery of learning these pieces belongs to the past; in this time that which is art and purely art used only be considered: the elocution of playing, the readiness of feeling made evident. At this an unlimited amount of labor can be expended, a labor for which deliberation is positively necessary, and only possible where the days are free and when the choicest hours for clear thinking can be waited for and then had uninterrupted.

In the winter the rapid succession of lessons taken weekly or often precludes the possibility of giving the perfect polish to the pieces prepared one after the other by the teacher, so that the scholars far enough advanced should, store away more or less for future use the points received on different compositions taken during the winter's study. A piece gets even to costing too much when it is dwelt on for a goodly share of "the quarter."

Time is needed for the thorough digestion of a composition, and one hour a day practice for six days is a day better than six hours' work in one day of the same composition. To study on three or more pieces almost is, for this reason, productive of better results than taking the same number of pieces tandem, as it were, and giving the greater amount of time in a day to one composition alone. For reasons which will appeal to most students this work is practical only when there is no new stint to be accomplished every few days and when there is a long stretch of leisure ahead.

For those who, in the fall, enter on a new teaching field a regular program, worked up in the summer, is a very valuable part of their capital stock. It will do their patrons good to hear what they can do, and will offer them the most direct and profitable of advertisements. Leaving all other things aside, a student is probably never so well received as when he or she can by practical demonstration show that he knows.

If the winter has been one long round of teaching hours, the summer gives the compensating time in

which to brush up one's personal interpretative ability, for voice unto those who let such practice go for more than a year at a stretch! Teaching increases one's mental aptitude for such work, and it is a pity if the results are not reaped through that luxury provided pretty much only to the teaching profession: an absolutely free summer.

The choice of a congenial summer sojourn is to be considered an all-important factor in the plans laid for holiday work by all those whose very vocation proclaims them sensitive to all outward impressions. A holiday with a more than jarring voice could not effectively upset the artistic tendencies of the hour, and the more serious pros and cons make or mar a valuable holiday. A resort made up of social bustle is strictly to be avoided, whereas a little nook far from the madding crowd where one can get closest to Nature in company with a few congenial friends is the best. To some the emptied cities—with all the comforts of home, neighbors absent, cold baths, and flying trolley rides—may be all that one can wish for good results; but in every case a decided change is a stimulus.

It is not at all necessary that agreeable study in summer should signify a holiday devoid of all that which goes to make a joyous resting time. Three hours a day devoted to musical thought on definite practical lines is ample, and that leaves ample time for dances, picnics, boating, and all other forms of pleasure that make summer time delightful.

It has been remarked at large art-schools that those students who paint, paint without cessation or recreation eventually do the worst work; their canvases reflect their dulled mental condition: starved of all living, vivid sense-impressions. Shakespeare was made in part by the multitudinous variety of things he had seen, heard, felt, and even smelt so well, and the musician's work is also the best whose sense-impressions are well fed and whose feelings are kept most alive and lively.

THE DEVELOPMENT OF MUSIC IN THE SOUTH DURING THE PAST TWENTY YEARS.

BY E. L. ANDERSON.

WHILE the South has always been recognized as the land of "music, love, and flowers," it has only in the past few years responded to the great wave of musical development that is sweeping over our nation, making us the proud and happy possessors of artists and composers of international reputation, good schools of music, fine orchestras, and singing societies, and—in some localities—of annual Music Festivals where the more important choral works are given a satisfactory rendering.

Several factors have combined to retard this development in the Southland, probably the most important one being the desolation that followed the Civil War, which made the study of music (and, indeed, of all the fine arts) a luxury not to be considered except by the favored few. To this disadvantage of environment may be added the natural temperament of the Southern people, which inclines to melody, pure and simple, rather than to polyphonic forms.

In accordance with this love for melody, the study they have given to music has been almost entirely in the direction of voice-culture for the purpose of solo singing; consequently part-singing has been almost entirely neglected. But of late years one can see a tendency toward concerted work, and the formation of music clubs among women has done much to foster this change for the better.

It is doubtful if any permanent progress in this direction could have been effected without the music education which has been effected in the South by the history of these organizations in the South is about the same as in other sections, except that when the spirit of development took the form of concerted action, there was much less available material at hand upon which to draw for the successful

study and rendering of the more complex musical forms. The best possible foundation for choral work is the chorus choir and glee club, and these were almost unknown among us. Very few of the men could read even a plain hymn tune, while the women were not much more capable. No attention had been given to stringed instruments (except the guitar and banjo); so there was no nucleus upon which to build an instrumental accompaniment even of the most simple nature.

As a consequence, the music programs of the clubs at first consisted entirely of solo work. This soon proved tiresome, and Artistic Recitals were introduced. This plan served a double purpose: it cultivated the taste of the associate members for a better class of music, and, by the active members to concerted effort among their own ranks; and eventually led to another and more important step, viz.: the hiring of really good orchestras among us, so that it has become possible at least once or twice a year to hear really fine music properly rendered. In at least two Southern towns (Spartanburg, S. C., and Birmingham, Ala.) these orchestral visitations have become annual events.

Permanent choruses have been formed, and one or more oratorios prepared each season and given with full orchestral accompaniment during the festival. In other cities a chorus is gotten together a few weeks before the festival and some popular cantatas or oratorio selection prepared for the occasion. It goes without saying that this plan is not so satisfactory from a musical standpoint, as there is not sufficient time in which to gain the more delicate and beautiful effects due to correct shading and phrasing. However, it is a step in the right direction, and, in the course of time, lead to permanent organization.

Another encouraging feature of musical development in the South is the increase of choruses in churches, and the frequent rendering of sacred cantatas upon festival occasions. Though this class of music is not so difficult either to understand or interpret as oratorio, yet it is by no means unimportant, and increases the desire among musicians to work together, and also adds to the dignity and impressiveness of the church service.

While we are developing—slowly, but surely—along the above lines, we are also making some little progress in the line of teaching, though we still lack a great deal of teaching a satisfactory standard in this most important department of our musical life. However, the Southern Music Teachers' Association is doing aggressive work, and, in time, exert an influence that will compel more thorough preparation on the part of our teachers. There is plenty of work among us for teachers who are really good musicians, and not merely "faddists" on the subject of method.

For our more rapid and genuine development, we sadly need intelligent and unprejudiced newspaper criticism, for it is upon the press we must to a large degree rely for our musical standards. Praise for the amateur may be prompted by the laudable desire to encourage the young student to still greater effort in his chosen art, but the result is not so favorable to earnest and conscientious study. However, with increased facilities for hearing good music and enlarged opportunities for its broad and comprehensive study, let us hope that the standard of criticism will soon be raised to its proper level, and that our musical progress in the near future will be not only rapid, but founded upon the principles of true art.

A CHURCH, on arriving from a recital given by a young woman aspirant for pianistic honors, was asked what he thought of her prospects.

"Ah, the beautiful creature!" She played with a "much feeling," who knows? She played with a "much feeling"—each very wrong note—and holds them so low—material at hand upon which to draw for the successful

true. When parents and educators realize the importance of their mission and duty toward the new generation, the question of how to bring up artists who will be every inch whole and hearty will easily be solved.

PLAIN TALK ON MATTERS MUSICAL.

BY EDWARD RANNEY PERRY.

IV.

I. Are you a musician?

It were well if every reader of THE ETUDE would ask himself, honestly, this question, and answer it candidly to himself, with a view of attaining to self-knowledge, which many philosophers regard as the highest of wisdom; and also, perchance, of undertaking such self-modification as may possibly be needed to arrive at the desired status. A few leading questions may serve to clarify the grounds of investigation, and facilitate a correct and lucid conclusion, even though not in all cases an agreeable one.

First: Are you one of those who absolutely cannot endure a musical blunder except when made by yourself; who fly into quivers of rage or agony at a false note or a faulty rhythm? I know many such, but their unreasonableness is by no means proved thereby. In fact, quite the reverse. Most of this morbid sensitiveness is humbug, put on for effect; the rest is indigestion, or diseased and ill-controlled nerves.

Some teachers seem to have an idea that they must maintain their authority and the respect of the pupil, and at the same time demonstrate their own vast superiority, by displaying at all times an exaggerated sort of holy horror for the slightest mistake, and feel that they have not earned their tuition and properly nipped in the bud the conceit of the pupil, unless they have administered a given amount of abuse and ill-attended depreciation per week. Or they vent their wounded feelings in polite, but biting, sarcasm, which says plainly "I am a musician and you are a fool," or "O such a fool! but I am controlling myself by a mighty effort and trying my best not to crush you," like the lawyer who was accused of showing contempt of court, and replied: "Your honor, I am doing my best to conceal it."

This is a fatal mistake from every standpoint. It makes the teacher feared and despised, instead of admired, esteemed, and emulated. It makes the lesson a trial rather than a pleasure. It destroys confidence and all possibility of personal influence. It kills enthusiasm and spontaneous development, and creates in the pupil a nervous dread and self-distrust, which I have known in many cases to completely ruin the musical career of a talented and promising student of sensitive temperament.

Blunders and discords are not pleasant to listen to, it is true; but the teacher is paid for instruction, not abuse; for the help he can give, not for exhibitions of hysteria or proofs of his own high mightiness. Moreover, he should remember that if pupils were his equals musically, they would not come to him for lessons. We all make mistakes at times, and the true musician, realizing his own deficiencies, is lenient with those of others. He knows the difficulties to be overcome, and has tolerance for those who have not yet surmounted them. He has interest and sympathy for all sincere artistic effort, however crude, and a helping hand for those who are striving upward, but have not yet reached his level. The higher he stands, the more certainly is this true. It is those who can do the least that are most hypocritical always. Furthermore, if he has his profession truly at heart, for its sake, if not his own, he will be first, last, and always a gentleman, and to this, courtesy and self-control are essential. Of all the pitiable spectacles which humanity furnishes, there is none more contemptible than that of the man dominated by his nerves. Oh, yes there is one, the man who pretends to be.

II. Are you one of those who always stay at home from a concert where good music is to be heard, and keep their pupils away if they can, because it is given by or under the auspices of a rival teacher or school, and you fear the other fellow may get either credit or profit from its success?

Tell us hope not. But I know, alas, of many such.

They need make no claim to being true musicians. The imposture is too transparent. They may possess an ear for absolute pitch and dexterous fingers, but they have neither artistic instincts nor ordinary business intelligence. They belong to that stupidest class of the genus homo that has not sense enough to know its own interest, that constantly cuts its own nose off to spite its neighbor. If their souls could be discovered with a microscope, fished out with a pair of watch-makers' tweezers, and dropped by the dozen into the lonely immensity of a child's thimble, they would rattle around in it like dried peas in a wash-bowl. They could never find each other, nor the way out to the end of time, and, when Gabriel's trumpet sounds the dawn of the last day, they would shut their ears, declaring it was the cornet-teacher from the other school and fearfully inartistic playing.

A person who cannot put his art above his petty spite and jealousies is no musician, but a disgrace to his profession, and a drag on the musical progress of his community. The public naturally judges a cause by its representatives, and in such a case is justified in holding it in small estimation. Moreover, such a person is standing stupidly in his own light, not having common-sense enough to realize that whatever injures music or musicians in his own town directly hurts himself. He is deliberately depreciating the value of the very goods he is handling, and depressing his own market, getting himself and his calling despised by the very people he desires for his patrons. Such utter lack of intelligence and foresight would be incredible if it were not too common; would be amusing if it were not too disheartening.

III. Are you one of those superior beings who have always heard every artist before, and, of course, do not need to hear him again, when he visits your town?

It being well known that the gratification of curiosity and the ability to say you have heard a celebrity anywhere, and as you attained these ends some years ago in Europe or some large city, where you would have it understood that you studied, what possible use can there be in hearing him again? You have seen the elephant, why trouble to get another look? You are quite right; unfortunately for you, it would be wasted time and money, for that one remark of yours, "Oh, I have heard him," shows you to be beyond and beneath the reach of the best efforts of any artist, without sufficient musical interest and comprehension even to know what people usually go to a concert for. And how well we all know the tone of that remark of yours, uttered with that air of complacent superiority and conclusive finality, which leaves nothing more to be said, and stamps you at and esthetically dead beyond hope of resurrection, and esthetically greener than grass, and warranted fast color!

Long ago in school you read "Excelsior"; hence you have read Longfellow. What need to know him further. Years back you heard a celebrated "divine" somewhere; he is to preach here next Sunday; he is better than ever, and the sermon is new. What matter! You have heard him. That ends it. Fortunate mortal! How easily the needs of your soul are met, and the hunger of your higher nature gratified! How about the body? You must be a very cheap boarder. You had a fine Thanksgiving dinner November 24, '91, and do not care to eat again. You have eaten! Oh, but no! There we touch the true seat of your consciousness. There you are on a plane whose resources are familiar to you. Three square meals a day are none too much, and if possible add a friend or a church social.

IV. Are you one of the self-constituted public nomenclators of your community whose obvious duty it is to serve as set blankets on all musical enthusiasm and interest by criticising with the utmost severity every performance, public or private, again creeping your nose out?

Do you feel bound to maintain high standards, and show your superior critical acumen by systematically depreciating everything, and being satisfied with nothing and nobody? Do you really fancy that it

plays more ability to find faults than virtues; is seen bored than to be appreciative; or that your own greatness is manifested in proportion to that of the artist whom you have the audacity to attack? The larger the moon, the larger must be the dog that barks at it.

Do you perchance wield the omnipotent pen of literary criticism, and does your dignity demand that you should not be too easily pleased? How about the dignity and interests of musical art which, as a musician, you are supposed to serve? Do you imagine that either will be advanced in the public mind by your unvarying errors and abuse?

Do you think the gifted, sincere, but seriously timid amateur will be encouraged, strengthened, and helped to do good artistic work by the conclusions that you are waiting to pounce on any little slip or crudity and hold it up to ridicule? Does it show great discrimination to discover that Miss —, seventeen, and only a student, showed immaturity? Did anyone expect anything else? And is she therefore never to presume to play — that is, never to enter the water till she can swim like a fish?

None of us is born fully developed or possessing ripened experience. These things must be striven for, grown to; and, for proper growth, favorable conditions are essential: the warmth and stimulus of timely and discriminating encouragement, the assurance that one's best is appreciated and valued in spite of necessary shortcomings. The frost of scathing censure is always blighting and often positively fatal to artistic development.

Now, dear reader, of course, I do not for a moment suppose that you personally are any one of these disagreeable and discreditable characters I have been describing; but we both know plenty of them who are hindrances to musical development in the land, and a disgrace to our profession.

It is our duty and our policy to use every means legitimate and even illegitimate, to rid our ranks of them, or, better still, if we can, to rouse them, out with a club if need be, to a higher plane of thought to art aims superior to personal interest and petty vanity, to a realization of the fact that the best interests of music are the truest interests of the musician.

SOME DEFINITIONS OF MUSIC.

It is singular that many definitions of music should lay stress on the matter of agreeableness to the ear, which is not a point of great concern to modern composers. On the contrary, the music of to-day tends to a larger use of the dissonance.

Bearing upon this subject is a statement made in a memoir of Claude le Jeune, the great French composer, written in 1650. The author says: "The music the *bons ident* changes every thirty years. If there be truth in this statement, then definitions of music ought to be revised in accordance with changed views."

"Chambers's Encyclopedia" (1882) says: "Music—A combination or succession of sounds having the property of pitch, so arranged as to please the ear." The "Household Dictionary of the English Language" gives: "Music—Melody or Harmony, a succession of sounds so modulated as to please the ear. . . . the art of combining sounds in a manner to please the ear." Sir William Jones says: "Music, considered as an art, combines the sounds which philosophy distinguishes in such a manner as to gratify our senses."

J. C. Lobe: "Music is the art of pleasing the ear." Pierer's "Universal Lexicon": "Music is the art of expressing sensations and states of mind by means of pleasing sounds." Christiani, writing from a different point of view, says: "Art has as its foundation the law of beauty. Beauty presupposes symmetry. Symmetry is visible rhythm. Rhythm is audible symmetry on symmetrical motion. Metrical motion is the ground-element of music."

No 3465

The Serpentine Dancer.
Valse Brillante.

1

Edited by Preston Ware Orem.

GEZA HORVATH, Op. 25, No 1.

Presto. M.M. $\text{♩} = 76$.

Copyright, 1901, by Theo. Presser & Co.

345-5

poco rit.

a tempo

Poco piu lento. M.M. d. 66

mf *f* *p* *sf*

D.C.

MILITARY MARCH.

MILITAIR - MARSCH.

A. SARTORIO, Op. 229, No. 3.

Tempo di Marcia. M. M. ♩ = 120

First system of the musical score, measures 1-8. The music is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The first measure starts with a forte (f) dynamic. The melody includes eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes. The system ends with a repeat sign.

Second system of the musical score, measures 9-16. The melody continues with eighth and sixteenth notes. The bass line features a triplet of eighth notes. The dynamic is marked mezzo-forte (mf).

Third system of the musical score, measures 17-24. The melody includes a triplet of eighth notes. The bass line has a crescendo (cresc.) marking. The system ends with a repeat sign.

Fourth system of the musical score, measures 25-32. The melody continues with eighth and sixteenth notes. The bass line features a forte (f) dynamic. The system ends with a repeat sign.

Fifth system of the musical score, measures 33-40. The melody includes a triplet of eighth notes. The bass line has a crescendo (cresc.) marking. The system ends with a repeat sign.

Sixth system of the musical score, measures 41-48. The melody continues with eighth and sixteenth notes. The bass line features a forte (f) dynamic. The system ends with a repeat sign.

MAY HAS COME!

M.G. WITTMAN.

Allegretto giocoso. M.M. ♩ = 96.

Musical score for the left page of "May Has Come!". The score is in 6/8 time, key of B-flat major, and consists of 16 measures. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *cresc.* (measures 1, 3, 5, 7, 9, 11, 13, 15), *dim.* (measure 16), *mf* (measure 16), and *dolce* (measure 16).

Copyright, 1901, by Theo. Presser.

Musical score for the right page of "May Has Come!". The score continues from the left page and consists of 16 measures. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *p* (measures 1, 3, 5, 7, 9, 11, 13, 15), *mf* (measures 1, 3, 5, 7, 9, 11, 13, 15), *Fine.* (measure 16), *rit.* (measures 1, 3, 5, 7, 9, 11, 13, 15), *a tempo* (measures 1, 3, 5, 7, 9, 11, 13, 15), and *f D. S.* (measure 16).

GIPSY DANCE.

SECONDO.

GEORGE W. HUNT, Op. 8.

Allegro.

p *rit.* *atempo* *p* *Fino.*

Copyright, 1901, by Theo. Presser & Co.

GIPSY DANCE.

PRIMO.

GEORGE W. HUNT, Op. 8.

p *rit.* *p* *atempo* *mf* *p* *Fino.*

Copyright, 1901, by Theo. Presser & Co.

3488 8

3488 8

Valse Chromatique.

Edited by Preston Ware Orem.

Th. Leschetizky.

Con moto. M.M. J. = 66

First system of the musical score for 'Valse Chromatique'. It consists of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music begins with a piano (p) dynamic. The first measure has a fingering of 4 3 2 1. The second measure has a fingering of 5 4 3 2 1. The third measure has a fingering of 5 4 3 2 1. The fourth measure has a fingering of 5 4 3 2 1. The fifth measure has a fingering of 5 4 3 2 1. The sixth measure has a fingering of 5 4 3 2 1. The seventh measure has a fingering of 5 4 3 2 1. The eighth measure has a fingering of 5 4 3 2 1. The ninth measure has a fingering of 5 4 3 2 1. The tenth measure has a fingering of 5 4 3 2 1. The eleventh measure has a fingering of 5 4 3 2 1. The twelfth measure has a fingering of 5 4 3 2 1. The thirteenth measure has a fingering of 5 4 3 2 1. The fourteenth measure has a fingering of 5 4 3 2 1. The fifteenth measure has a fingering of 5 4 3 2 1. The sixteenth measure has a fingering of 5 4 3 2 1. The seventeenth measure has a fingering of 5 4 3 2 1. The eighteenth measure has a fingering of 5 4 3 2 1. The nineteenth measure has a fingering of 5 4 3 2 1. The twentieth measure has a fingering of 5 4 3 2 1. The twenty-first measure has a fingering of 5 4 3 2 1. The twenty-second measure has a fingering of 5 4 3 2 1. The twenty-third measure has a fingering of 5 4 3 2 1. The twenty-fourth measure has a fingering of 5 4 3 2 1. The twenty-fifth measure has a fingering of 5 4 3 2 1. The twenty-sixth measure has a fingering of 5 4 3 2 1. The twenty-seventh measure has a fingering of 5 4 3 2 1. The twenty-eighth measure has a fingering of 5 4 3 2 1. The twenty-ninth measure has a fingering of 5 4 3 2 1. The thirtieth measure has a fingering of 5 4 3 2 1. The thirty-first measure has a fingering of 5 4 3 2 1. The thirty-second measure has a fingering of 5 4 3 2 1. The thirty-third measure has a fingering of 5 4 3 2 1. The thirty-fourth measure has a fingering of 5 4 3 2 1. The thirty-fifth measure has a fingering of 5 4 3 2 1. The thirty-sixth measure has a fingering of 5 4 3 2 1. The thirty-seventh measure has a fingering of 5 4 3 2 1. The thirty-eighth measure has a fingering of 5 4 3 2 1. The thirty-ninth measure has a fingering of 5 4 3 2 1. The fortieth measure has a fingering of 5 4 3 2 1. The forty-first measure has a fingering of 5 4 3 2 1. The forty-second measure has a fingering of 5 4 3 2 1. The forty-third measure has a fingering of 5 4 3 2 1. The forty-fourth measure has a fingering of 5 4 3 2 1. The forty-fifth measure has a fingering of 5 4 3 2 1. The forty-sixth measure has a fingering of 5 4 3 2 1. The forty-seventh measure has a fingering of 5 4 3 2 1. The forty-eighth measure has a fingering of 5 4 3 2 1. The forty-ninth measure has a fingering of 5 4 3 2 1. The fiftieth measure has a fingering of 5 4 3 2 1. The fifty-first measure has a fingering of 5 4 3 2 1. The fifty-second measure has a fingering of 5 4 3 2 1. The fifty-third measure has a fingering of 5 4 3 2 1. The fifty-fourth measure has a fingering of 5 4 3 2 1. The fifty-fifth measure has a fingering of 5 4 3 2 1. The fifty-sixth measure has a fingering of 5 4 3 2 1. The fifty-seventh measure has a fingering of 5 4 3 2 1. The fifty-eighth measure has a fingering of 5 4 3 2 1. The fifty-ninth measure has a fingering of 5 4 3 2 1. The sixtieth measure has a fingering of 5 4 3 2 1. The sixty-first measure has a fingering of 5 4 3 2 1. The sixty-second measure has a fingering of 5 4 3 2 1. The sixty-third measure has a fingering of 5 4 3 2 1. The sixty-fourth measure has a fingering of 5 4 3 2 1. The sixty-fifth measure has a fingering of 5 4 3 2 1. The sixty-sixth measure has a fingering of 5 4 3 2 1. The sixty-seventh measure has a fingering of 5 4 3 2 1. The sixty-eighth measure has a fingering of 5 4 3 2 1. The sixty-ninth measure has a fingering of 5 4 3 2 1. The seventieth measure has a fingering of 5 4 3 2 1. The seventy-first measure has a fingering of 5 4 3 2 1. The seventy-second measure has a fingering of 5 4 3 2 1. The seventy-third measure has a fingering of 5 4 3 2 1. The seventy-fourth measure has a fingering of 5 4 3 2 1. The seventy-fifth measure has a fingering of 5 4 3 2 1. The seventy-sixth measure has a fingering of 5 4 3 2 1. The seventy-seventh measure has a fingering of 5 4 3 2 1. The seventy-eighth measure has a fingering of 5 4 3 2 1. The seventy-ninth measure has a fingering of 5 4 3 2 1. The eightieth measure has a fingering of 5 4 3 2 1. The eighty-first measure has a fingering of 5 4 3 2 1. The eighty-second measure has a fingering of 5 4 3 2 1. The eighty-third measure has a fingering of 5 4 3 2 1. The eighty-fourth measure has a fingering of 5 4 3 2 1. The eighty-fifth measure has a fingering of 5 4 3 2 1. The eighty-sixth measure has a fingering of 5 4 3 2 1. The eighty-seventh measure has a fingering of 5 4 3 2 1. The eighty-eighth measure has a fingering of 5 4 3 2 1. The eighty-ninth measure has a fingering of 5 4 3 2 1. The ninetieth measure has a fingering of 5 4 3 2 1. The hundredth measure has a fingering of 5 4 3 2 1. The hundred-first measure has a fingering of 5 4 3 2 1. The hundred-second measure has a fingering of 5 4 3 2 1. The hundred-third measure has a fingering of 5 4 3 2 1. The hundred-fourth measure has a fingering of 5 4 3 2 1. The hundred-fifth measure has a fingering of 5 4 3 2 1. The hundred-sixth measure has a fingering of 5 4 3 2 1. The hundred-seventh measure has a fingering of 5 4 3 2 1. The hundred-eighth measure has a fingering of 5 4 3 2 1. The hundred-ninth measure has a fingering of 5 4 3 2 1. The hundredth measure has a fingering of 5 4 3 2 1.

Copyright 1901 by Theo. Presser, ©

Second system of the musical score for 'Valse Chromatique'. It continues the grand staff with treble and bass clefs. The key signature remains three flats. The music features various dynamics including crescendo (cresc.), piano (p), forte (f), and fortissimo (ff). There are also markings for 'ritard.' (ritardando) and 'pp a tempo' (pianissimo at tempo). The score includes a section marked 'Ped. simile' (pedal simile) and a section marked 'For Fine only.' which includes a 'cresc.' marking and a 'fine.' marking. The music concludes with a 'pp' (pianissimo) dynamic.

ten.
il canto molto espressivo
ten.
p
ten.
p
poco rit.
à tempo
ten.
sf.
decresc.
sf.
decresc.
p

p
cresc.
dim.
p
rall.
à tempo
mf
cresc.
ff
leggiere
dim. e rall.
pp
D. S.

BALLET MUSIC.

Allegretto. M.M. ♩ = 88

ANGELO DE PROSSE

Corps de Ballet.

f

poco rit.

a tempo

p sempre staccato

f

poco rit.

Fino.

Più vivo.

pp

mf

f

ff

dim. e rit.

Musical score for the first system on page 18. The tempo is marked "Più poco lento". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the second system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the third system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the fourth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the fifth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the sixth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the seventh system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the eighth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the ninth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

Musical score for the tenth system on page 19. The tempo is marked "Più vivo". The score consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat).

WHO IS SYLVIA? WAS IST SYLVIA?

WM. SHAKESPEARE.
"Two Gentlemen of Verona"

FRANZ SCHUBERT.

Moderato.

pp

1. Was ist Syl - via, sa - got an, dass

1. Who is Syl - via, What is she, That
2. Is she kind, as she is fair? For
3. Then to Syl - via let us sing, That

pp

sie die wei - te Flur preist? Schön und

all our swains com - mend - her? Ho - ly,
beau - ty lives with kind - ness; To her
Syl - via is ex - cel - ling, She ex -

zart seh' ich sie nah'n; auf Him - mels Gunst und

fair and wise is she; The heav'n's such grace did
eyes love doth re - pair, To help him of his
cels each mor - tal thing Up - on the dull earth

2

Spur weist, das ihr Al - les un - ter -

lend her, That a - dor - ed she might
blind - ness; And be - ing help'd in - hab - its
dwell - ing; To her gar - lands let us

pp

than, dass ihr Al - les un - ter -

be, That a - dor - ed she might
there, And be - ing help'd in - hab - its
bring, To her gar - lands let us

than.

be.
there.
bring.

2. Ist sie schön und gut dazu?

Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süßser Ruh,
Und verweilt in süßser Ruh."

3. Darum Sylvia, tön' o Sang,

Der holden Sylvia Ehren,
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren,
Kränze ihr und Saitenklang,
Kränze ihr und Saitenklang.

A WHISPERED VOW.

CLAUDE LYTTLETON.

HARTWELL-JONES.

Andante con grazia.

con molto espress.

1. There was mu sic in the wa - ters, As they
2. Years have sped but still the wa - ters Kiss that

con melodia

kissed the gold - en strand, There was mu - sic in the
mem' ry la - den strand, As of old the lamps of

poco rit.

star - beams, As they smiled up-on the land; There was
heav - en Shed their smile up-on the land; But with-

pp

Copyright 1904 by Theo. Presser, 5

Entered at Stationer's Hall, London, Eng.
Published for High, Medium and Low Voices.

mu - sic, tho' 'twas si - lent In the ten - der eyes of
in my heart, there lin gers, That sweet whis - per'd vow of

blue, But the sweet - est, sweet - est mu - sic, Was the
yore, 'I will love thee thro' the a - ges, I will

molto rit.

whis - pered, — "I love you," Was the whis - pered, "I love
love thee ev - er - more I will love thee ev - er -

Allargando

you!" Sing on, stars, Sing me a song of de -
more!"

vo - tion, Sing, O deep, Sweet is the voice of the

o - cean, Sing, O love, Thine is the sweet - est

poco rall. *1st Verse* *D.S.*
song, Sing, then for-ev - er — love's old song.

2nd Verse. *molto rall.* *colla voce*
love's old song, Sing then, ev - er, love's old song.

HOW TO BE A SUCCESS.

BY ALEXANDER MC ARTHUR.

II.

There is no easy road to success and no short road. The life of an artist is arduous and self-sacrificing, although it undoubtedly is also the best possible life, and the pleasantest to those who have the temperament.

As to the practical side of success, there is nothing easier to have if the student only takes the trouble to secure it. It is certainly worth the trouble. To the world of large successful artists generally means a man with a large and handsome studio, with plenty of money to spend and no debts.

I have in mind a small group of singers, instrumentalists, and composers in St. Petersburg, so content with a simple life and so wanting in ambition that no offer of an impresario—no matter how flattering—can tempt them from their beloved fatherland. They make music among themselves, wear shabby clothes, live in the poorer quarters of the city, and are generally looked down on by the aristocratic circles of St. Petersburg. Quite inferior teachers are far more in demand, and no matter how eulogistic is the encomium of real musicians given in their favor, they are not patronized. These men are generally called unsuccessful artists because of their lack of outside fame and wealth; nevertheless they are all of them truly great artists.

Nobody's lack of ambition in worldly affairs among artists is rather the exception than the rule. Simplicity is not the keynote of our times, and success in a great many instances is largely bound up with worldly welfare and a large bank-account. It cannot be denied, too, that the outward signs of success tend largely to an artist's vogue. For this reason a young musician should endeavor to establish himself as well as possible. Pupils come sooner to a large studio, artistically furnished, than to a bare, comfortable room. Money expended there on objects of art, pretty furnishings, statues, books, and paintings is always well spent. As to the artist himself, he works better in pleasant surroundings; therefore, if for no other reason, he should begin at once to gather artistic and beautiful things about him.

To gain worldly success one must have tact, good breeding, and diplomacy. An artist who treats people well will find himself making friends quickly. Pupils and acquaintances will speak well of him. The gruff manner of a Beethoven are tolerated only in genius. People, however, are slow to recognize genius, whereas they are only too eager to acknowledge the charm of kindness and a courteous bearing.

Never neglect people, especially your friends, and do not offend those who can be useful to you. It is always wise to humor the world at large as you would a baby, for an artist who wishes for worldly success cannot afford to quarrel or air his views if they are sure to offend. Life is too short and too sweet to be spent in arguments and bickerings, and the young artist who avoids both will find he acts wisely and for his own happiness. There are times, of course, when an artist—if he is an artist—must speak as he feels, but he can always temper his words and sugar the pill with a few honeyed phrases that cost nothing whatever to his argument.

Young artists should never run down each other, and they should never say behind a *confrère's* back that which they would not say to his face. Above all let them affect modesty—as regards their own achievements—if they have it not. A pretty wide experience of European celebrities has convinced me that the keynote of genius is modesty. I could give instances of this connected with the names of Tschai-kowsky, Rubinstein, Paderewski, von Bülow, Massenet, and Ambrose Thomas, to mention no pianists alone, but I shall merely select one regarding Gounod.

It was in his garden at Saint-Cloud, where I went to see him one spring afternoon. He was lying up his rose-bushes and we began speaking of Rubinstein,

THE ETUDE

when suddenly Gounod turning to me said: "I feel like a pigmy beside this man. To be at once a great composer and the world's greatest pianist, two achievements of art in one life-time. How glorious!" Then he began to hum through some of Rubinstein's beautiful "Frühlingslieder" almost with tears of joy in his eyes. I could not but contrast this with a visit on the previous afternoon paid me by a young artist of very mediocre prowess who could talk of nothing but himself and his future, except when he was trying to minimize that Rubinstein, Paderewski, and such artists were usually not as great as they seemed.

It sometimes happens that young artists are snubbed by older and distinguished artists. It happens universally. Least snubbed Rubinstein, and numerous instances of such like snubbings are to be found in all biographies. It is wise in young men to forget such things, and it is the utmost folly to treasure up animosity and lose a possible friendship that could not but tend to future enjoyment.

Allowance should always be made for older men. Artists as a class are irritable, and easily vexed. Rubinstein was almost brutal at times to people near him, but he never failed to make an apology later to those who gave him the chance to do so. Sensitive people who took such outbursts too much to heart and kept out of his way lost that which they could never replace. They had much better have forgiven and quietly forgotten and enjoyed the advantages of a friendship unique in its power of giving artistic delight.

In the long run it may be said that genius commands success, that talent must seek for it, but with industry and a little common-sense there is no doubt success will come to all who have the patience and the necessary desire for it.

IF I WERE A YOUNG MUSIC TEACHER.

BY FANNY GRANT.

There are two matters that a young music teacher meets with that deserve serious consideration and a plain, business-like treatment. Artistic feeling in artistic work is one thing; very much feeling in business is a mistake, is quite another proposition.

The first thought is this: Why does a music teacher rest contented to have been once a good player? Ask the average teacher to play, and he pleads lack of time for practice and no will to play, having exhausted his strength in his daily routine of lesson-giving. So many bright and capable teachers are on a no-thoroughfare. The end is loss of clientele, and the ills that go with this sad state.

Let the young teacher reserve a daily time for study, and master, learn by heart every month, either a song or instrumental piece new to his repertoire. Again, be in some musical club where each member must either sing or play a new piece, learned by heart each month. It is quite impossible to realize just what a help and advancement this will be to the artistic as well as the work-a-day side of the music teacher's life.

The second thought is on the subject of fees for lessons.

Every teacher will probably feel the force of this. When the pupil is at last secured, and the dreary round of ill-paid lessons is really well on its way, the first thing the teacher has to discourage him, the first thing the teacher has to do is to demand the price of one thing or another, but always in a way that the teacher is forced to deduct the price of a lesson from the sum-total of the fee.

A teacher has to study the business side, and here are some excellent methods that are submitted in the hope that they may be helpful:

One world-famous professor has this plan. You call—always by appointment. He tries your voice call—and is non-committal. The next day you receive a and is non-committal. The next day you receive a filled-out blank. "Mr. So-and-so will not, or will, have you for a pupil." His terms are — for a term of ten weeks. — times a week, half of fees payable at

the first lesson, second half payable when the term is half-gone. No reductions, unless in a case of protracted sickness.

The rule of a leading conservatory is this: The tuition-fees are strictly in advance. No deductions will be made for absence from lessons. In case of serious and protracted illness exceptions will be made if due notice has been given the college.

Another conservatory has virtually the same rulings changed as follows: Lessons omitted by pupils are not made good to them. . . . Exceptions is only made for serious and protracted illness, in which case, upon presentation of a physician's certificate, the Conservatory shares the loss equally with the student.

These several methods seem excellent, and as to the amount of the fees themselves, it is the same as in other things: What comes cheap is generally not worth having; a "cheap" school, college, a cheap society, cheap people are worse than none at all, and a cheap music teacher is sure to do more harm in the musical life than ever can be cured.

LONG HAIR AND PIANISM.

A TRUE STORY.

BY LEO HANDELMAAN.

Among my professional acquaintances is one who, in his own opinion, deserves sympathy more than any other one in the world. He is very short and very thin, his eyes are weak, and his head very bald. He earns a poor living by giving piano-lessons and by playing at a cheap dancing school.

When Paderewski first came to this country and created such a *furore*, my friend was extremely anxious to hear him play. He saved from his scanty income enough to get a good seat near the stage, and, being somewhat timid, asked me to go with him. I consented, as I was anxious to note the effect on my friend, whom I knew to be impressionable. The minute Paderewski appeared on the stage, my companion turned his gaze on him as if forgetting all else in the world. As soon as the first sounds rang through the hall he trembled from head to foot and sinking his head, slowly laid his hand on his bald spot.

Thus he sat during the whole concert. When that was over he was till so absorbed that I had to attract his attention. When he turned to me I saw that his eyes were filled with tears. In order to cheer him up a little I went to his home with him, trying to interest him by talking about the concert and the great player we had heard.

As soon as we entered his room, small and dingy, my friend went to the only ornament he had, a small mirror, and made a careful inspection of his bald head. Then he turned to me, and in a voice choking as with helpless madness, grief, and despair exclaimed: "O injustice! Horrible injustice! One is endowed with a great talent and a head covered with splendid hair, while another is denied both."

Then he threw himself on his bed and wept like a child. Despite the pathos and tragedy of the affair to my friend it was with difficulty that I could refrain from laughing. Presently, when he had partly recovered himself, I asked what there was in common between hair and talent.

"Ah, my friend, had I the hair of Paderewski I would be considered a far better pianist than I really am, and, as for him, he would not suffer if he had my bald head, for he has a great talent."

Men and women who are workers, and especially those who are intensely and thoroughly ambitious, feel, sometimes, that they are hampered by certain elements in their environment, that were they in some other place, in certain other circumstances, they could do better work. That is the time when experience comes to the rescue and advises patience, to work steadily and harder than ever. No good, honest work is ever lost. We do not always see results as soon as we would like.

Organ and Choir.

Edited by EVERETT E. TRUETTE.

ORGAN-REGISTRATION.

I SHALL not attempt an exhaustive treatment of my subject, but shall only discuss, first, the art of registering a pipe-organ in connection with congregational hymn-singing, and second, as an accompaniment for a mixed quartet choir. I feel sure that the devout organist cannot give too much thought to these two branches of his work, for it is just here that he has the opportunity to make the organ, what it ought always to be, the inspiration and support of true worship.

Why are the playing and the singing of hymn-tunes in our churches so often unsatisfactory? One cause is that the organist fails to obtain suitable sustaining combinations in his registration. The organist must know his organ's capacities just as a singer knows her vocal powers; must feel deeply the sentiment of each line of the hymn, and must be so practiced in expressing his feelings upon his instrument that he can instantly find the registration that best meets his wants. The sustaining tones of all organs are produced by stops of 8 feet tone. The 8-foot stops usually found on the Swell Manual are Open Diapason, Stopped Diapason, Salicional, Foline, Voix Celeste, Oboe, and Cornopean. Those to be found on the Great are Open Diapason, Gamba, Doppel-Flute, and Trumpet. The third manual, or Choir, usually has a Dulciana, Dolcisissimo, Tiedacted, and Clarinet. Of these stops the Oboe, Cornopean, Clarinet, and Trumpet are reeds. The effect of a combination produced by drawing all the 8-foot stops of an organ except the reeds would be very soft, but lacking in richness or brightness. In other words, a combination of no character and colorless. Try it, and see for yourself. Then draw all the 4-foot stops, and notice how much brighter the effect is. Then add the reeds, and take note of the effect produced. In registering for hymns it should be the endeavor of the organist to combine sustaining, bright, and rich effects judiciously. No matter whether a "forte," "mezzoforte," or "piano" is desired, those three essential characteristics should be united. The Pedal should be deep and resonant, and always coupled to either the Swell or Great Manual, which all organists know. I will name some good combinations for hymn-tunes. For a forte effect I like the following:

Both hands on Great Manual. Full without 16-foot stop.
Great Manual: Open Diapason (8), Gamba (8), Doppel-Flute (8), Flute Harmonique (4), Octave (4), Fifteenth (2).
Pedal: Bourdon (16), Open Diapason (16), Cello (8).
Couplers: Swell to Great and Great to Pedal.
The following is a fine mezzoforte:
Swell: All 8- and 4-foot stops.
Great: Soft 8- and 4-foot stops (Gamba, Doppel-Flute, and Flute Harmonique).
Pedal: Bourdon (16), Open Diapason (16).
Couplers: Swell to Great and Great to Pedal.
For a piano effect I prefer using the Swell Manual alone, with Pedal coupled to Swell. Full Swell with-

out the Cornopean, which is a loud-voiced reed, is my preference.

Some organists will undoubtedly think it queer that I have said nothing about 16-foot stops. I do not believe that a congregation is added by their use. At all events the Open Diapason (16) on the Great should not be employed unless the hymn is in a high key. Before taking up quartet accompaniment I wish to impress upon inexperienced organists the necessity of playing hymn-tunes legato in both manuals and pedals. Smooth and connected playing is very soothing, but choppy work makes a congregation uneasy.

The organ bears the same relation to the quartet that an appropriate frame does to the picture within it. It furnishes a setting for the voices which should always enhance their effect, but never call the attention of the listener away from them to itself. Stops must be used which express the tonality in a definite manner, otherwise the singers are inclined to flat. The organ should be loud enough so that the members of the quartet can hear it at all times. Such stops, therefore, as the Eoline, Dolcisissimo, and Dulciana, when used alone, are too subdued to be of any support to a quartet, although they are sometimes sufficient as a background to a very soft solo passage or in delicate prayer responses.

Take the opening bars of "O, Saviour of the World" (Goss) as an example of a good mezzoforte accompaniment for a church quartet. The registration which seems to meet the requirements best is:

Swell: Stopped Diapason and Flute Harmonique in combination, coupled to Pedal Bourdon (16) and Gedackt (8). The Stopped Diapason cannot be used alone, because it is of such a dry quality that it does not express the tonality clearly. A soft flute of 4 feet used with it makes the result bright and pleasing. An effective mezzoforte support for a quartet is as follows:

Swell: Stopped Diapason, Salicional, Flute Harmonique, Open Diapason, and Oboe, coupled to Pedal Bourdon and Open Diapason. A combination of full swell without 16-foot stops, coupled to the Great Doppel-Flute, is about as strong a background as a mixed quartet can bear.

An artistic use of the balanced-swell pedal is a very beautiful and effective addition to well-chosen registration. All organists should study the voices of the singers, in order to learn which stops, whether diapasons, reeds, or flutes, enhance them the most. In what I have written I have tried to give the results of my own observation and experience, and I trust it may be helpful to other organists.—John Hermann Loud.

AN ORGANIST'S REPERTOIRE.
This is the time of the year when every organist should look over his repertoire and make plans for next season.

As the present season draws to a close and the various duties of an organist are diminished to the lowest point, he or she can profitably "take account of stock," as it were. How many individual organ-compositions have been played for preludes, postludes, and offertories during the past season and how many times has each composition been repeated? What stant repetition season after season?

There are fifty-two Sundays, and if an organist has two services every Sunday, with an offertory every

Sunday morning, he would have to play 104 preludes, 104 postludes, and 52 offertories. Very few organists have so many services in a year, but I have purposely taken the maximum number for illustration.

If an organist plays each composition twice in the year, he will require 52 preludes, 52 postludes, and 26 offertories, 130 compositions in all. To an organist with a large repertoire this number would be small but I am considering only those who have limited repertoires.

Now, 130 compositions is not a very large number for one to be familiar with, but the trouble is that many organists wish all these compositions to be just like some one ideal composition. If an organist considers Batiste's "Pilgrim's Song of Hope" as his ideal prelude, he wishes for 50 compositions of that style, and in despair he can discover only about a dozen if his taste is of a higher level, and he holds Handel's "Largo" as his ideal prelude, he seeks 50 "Largos," but he, too, can discover but a dozen.

It seems to me that herein lies the secret of the limited repertoire of which so many organists complain. I have received numerous requests for a list of a dozen compositions "just like the 'Cantilene Nuptiale' of Dubois" or "just like the 'Hymn of Xue' of Wely," etc., etc. These two compositions, while of entirely different calibre, are extremely popular, for two reasons. First, because the melody in each is (useful), simple, easily grasped and held in the mind, and, secondly (I am inclined to think that this is the principal reason), because almost any organist can "try it over twice" and give a fairly acceptable performance on Sunday morning.

To illustrate further my point. One of my pupils took the "Cantilene" for a lesson, played it in church, and was pleased with the result. A short time afterward he asked if I could give him another composition of exactly that style.

I knew his weakness (a tendency toward laziness) and said: "Let me see! The 'Cantilene' is a solo for Oboe and Flute, 4 feet, with Tremulant."

"Yes, yes, that is it," he replied eagerly.

I went on: "The accompaniment is Dulciana, and the composition ends with a prolonged trill."

"Yes, that is just the idea," he responded.

I sat down at the organ and played another composition for him. The melody I played as a solo with Oboe and Flute, 4 feet, with Tremulant. The accompaniment I played on the Dulciana, and as the composition ends with a trill, I prolonged it for his benefit.

When I had finished he exclaimed: "That is just the piece. Give me the name of it and I will play it next Sunday."

I asked him if he were thoroughly satisfied, and would conscientiously learn the composition for next lesson, to which he replied:

"Why, certainly!"
I then wrote down the name of the composition for him, "Aria from Suite in D," of Bach, arranged by Whitney." His face dropped at the name of the composer, but I reassured him that he had just heard the composition and had enjoyed it. At the next lesson I noticed that his step was less buoyant, and I asked him if he played the "Aria" in church Sunday.

He replied: "No, I could not make the thing go. I tried it over a couple of times before service, but I could not get interested in the piece." The fellow was, at heart, quite conscientious, and, after I had urged him, he worked on the composition (I had played it well, and ever since that time he has enjoyed the "Aria" as much as the "Cantilene").

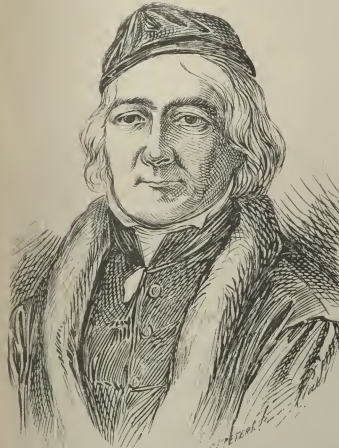
Now, after this rather long digression, to return to the question of repertoire, I think it is possible for almost every organist who has a fair amount of capability to select 130 compositions for a repertoire for the year, which will be interesting to himself and his hearers, provided, of course, he does not demand "sugar" with every composition. At the end of the year about a third of these compositions could be laid aside and a number of new works added to keep the repertoire growing.

This is the time of year to plan such a change of

repertoire, and I doubt if any organist who carries out such a plan will be disappointed.—Everett E. Truette.

JOHANN CHRISTIAN HEINRICH RINK was born at Egersburg, in Saxe-Gotha, February 18, 1770. He studied under Kittel at Erfurt, and thus received excellent training.

As Kittel was one of the best pupils of J. S. Bach. At the age of nineteen Rink was appointed to the position of organist of Giessen, where he also held other appointments. In 1806 he was elected "Professor" at the Darmstadt College, and in 1813 was appointed court organist, and 1817 chamber musician to the Grand Duke, Ludwig I. He made several tours through Germany, and was everywhere received with favor. At Treves he was specially honored, and in 1831 he was elected a member of the Dutch Society for Encouragement of Music. In 1838 he received a



J. H. Rink
geb. den 18^{ten} Febr. 1770.

cross of the first class from his Grand Duke, and 1840 was made "Doctor of Philosophy and Arts" at the University of Giessen. He died at Darmstadt, August 17, 1846, at the age of 76.

His compositions number about one hundred and twenty-five, including sonatas for the pianoforte, violin, and violoncello: a "Pater Noster" for four voices, with organ-accompaniment, and two motets.

His principal work was the celebrated "Practical Organ School," in six parts, with which every organist is familiar. This set of études is deservedly popular with most organ-teachers, and forms a part of the early training of nearly every prominent organist.

MARSTON, "On Jordan's Stormy Banks I Stand" (Schmidt). Contralto solo and quartet (or chorus).

Eyer, "Seed is the Light of Sabbath Eve" (Schmidt). Short hymn-anthem for soprano and quartet.

Marston, "While the Days Are Going By"

(Schmidt). Mezzosoprano (or contralto) solo and quartet or chorus.

Hanscom, "The Homeland" (Schmidt). Short unaccompanied quartet.

Shelley, "O Home of Fadesless Splendor" (Schubert). Bass solo, contralto and tenor duet, and chorus.

Sealy, "Now the Day is Over" (Ditson). Chorus with short phrases for soprano and contralto.

Miller, "For Thee, O Dear Country" (Ditson). Soprano solo and chorus.

Schnecker, "Abide With Me" (Ditson). Soprano, tenor, and bass solos, with quartet.

Housley, "Crossing the Bar" (Schmidt). Quartet or chorus.

Godard, "O Lord, Thou Art My Strength" (Ditson). Soprano and tenor solos and quartet.

Spence, "Like as the Hart" (Schmidt). Soprano solo and quartet.

Chandon, "When Power Divine" (Schmidt). Short hymn-anthem with soprano solo and duet for tenor and alto.

Underhill, "O, Very God" (White-Smith). Chorus.

Sealy, "O Lord, Thou Hast Searched Me Out" (Novello). Quartet or chorus, with short soprano solo.

Sarette, "O How Amiable" (Novello). Soprano solo and chorus.

Schmidt's "Choir Collection," containing anthems, hymns, and responses selected from the works of Mrs. Beach, Arthur Foote, Frank Lynes, G. W. Chadwick, E. W. Hanscom, G. W. Marston, and others. A good collection of useful selections for the choirs of non-liturgical churches.

NEW SACRED SONGS.

Scott, "God our Protector" (Schmidt). (High and low keys).

Park, "Tarry With Me" (Schmidt). (Two keys).

Blumenschein, "Is There a Love and Dreary Hour?" (Schmidt). (Two keys).

Blumenschein, "Lead Us, Heavenly Father" (Schmidt). (Two keys).

Hanscom, "The Homeland" (Schmidt). (Two keys).

NEW ORGAN MUSIC.

Higgs, "Cantilene Pastorale" (Schott). Higgs, "Lento Religioso" (Schott).

Higgs, "Theme, with Variations" (Schott).

Galetti, "Offertoire," opus 100 (Hengd).

Saint-Saëns, "Reverie du Soir" (Durand). (Transcribed by Alexandre Guilmant).

Wagner, "Pilgrim's Chorus" (Schmidt). (A good arrangement by E. A. Barrill).

Chaminade, "Pastorale" (Schmidt). (Arranged by E. A. Barrill).

Barnes, "Andante in E" (Schmidt).

Barnes, "Memento" (Schmidt).

Barnes, "Sonata Cromatica" (Schubert).

Storer, "Sonata in G-minor" (Fischer).

THE CHURCH AS A MUSICAL EDUCATOR.

and trully to have a place on our church programs. Why should not every church, every choir, aim at the best results possible for it to attain with the finances at its disposal?

This is one of the methods of elevating humanity. This use of good music. And the church is supposed to wish this result and to work for it with all possible means. And, by the way, isn't there as much possibility for the elevation of humanity in the hear-

ing of several well-rendered musical numbers as in bearing a theological disquisition on theories that no one can prove or a doctrinal harangue which is simply an array of one "ism" against another, always to the discomfiture of the other, the representative of the other being, of course, absent?

In every large city and in a few of the smaller ones, the mission of the church in this respect is coming to be recognized, and we find vespers services, services of song, and so on. In these the best music the choir is capable of is put before the people, and the preacher, for that service, quits when he gets through. The best that every church has should be given to the service; all will admit that as a general proposition; but frequently when they come to music they drop back to the gospel-hymn level and attempt to present the sweetest and purest of truth in tunes of the weakest of drivel. The choir-music should be dignified, but it need not be inane or of kindergarten grade of difficulty.

To repeat it, then, the place where the common people should feel that they can always repair for good music is the church. The church is a power for good morals; and it should be for good music. And with a musically educated clergy and a broad-minded and liberal officary the church can occupy its true place as an educating and elevating factor in this matter.—W. F. Untch, in the Los Angeles Capital.

MR. RICHARD REHNEAD, composer of the well-known hymn-tune "Rock of Ages," MIXTURES, as well as other music for the Anglican Church, died recently. He was born at Harrow, England, March 1, 1820, and at an early age was one of the choristers of Magdalen College, Oxford. In 1841 he was appointed organist of the Church of St. Mary Magdalene, London, which post he held at the time of his death.

Mr. Carl Plünger, a tenor singer, director of the Orpheus Musical Society in Boston, and a composer, died in Boston, May 21st. His most successful service was the music to "1492." Among his other musicals the best known is the contralto solo and quartet "How Long Wilt Thou Forget Me?" (White-Smith), which has long been popular with every quartet-choir.

The fifteenth public service of the American Guild of Organists was held at All Angels' Church, New York, May 16th. The program was selected almost entirely from the compositions of the late Sir John Stainer, and consisted of "A Church Prelude, Magnificat, and Nunc Dimittis in B-flat"; Anthem, "I Saw the Lord Sitting Upon a Throne"; "My Hope is in the Everlasting"; "Awake, Thou That Sleepest," from "Daughter of Jaffa"; and "Alma Marcia."

The choir of All Angels', St. Mark's, and Christ Churches were combined for the service. The winning candidates who took the examination for associate April 24th were successful, and have received the degree: Mr. J. S. Broach, Brooklyn. Mr. Albert R. Norton, Brooklyn. Mr. S. Lewis Elmer, Bridgeton, N. J. Mrs. Alfa L. Small, Chelsea, Mass. Mrs. Ada L. Black, San Francisco. Mr. Robert G. Volzger, Elmira, N. Y.

Mr. M. Robert A. Laslett Smith was awarded a certificate on presentation of a similar certificate of the Royal College of Organists.

Why ought organ pipes to talk and walk? Because they have lips and feet.

Mr. William C. Carl intends to spend the summer in Paris, returning in September for three organ-recitals at the Pan-American Exposition in Buffalo.

Do not leave the swell-box open during the summer vacation. Flies are the greatest enemies to reed stops as well as to string-toned stops, and can be kept out of the swell if not away from any other part of the organ.

Children's Page

CONDUCTED BY
THOMAS TAPPER

ABOUT BEING DETERMINED.

—a duke among them,—and he speedily set the world to wondering what he would do next.

I have thought a good deal about him and wondered if his boy-love of music (which grew stronger and became his man-love for music) did not please him greatly as he grew older, and if it did not recall to him many other boy-loves. No doubt it did. Once he took a ride on a coach to a castle and played the organ and surprised everyone with his skill. I am sure he often thought about that; for it was a wonderful ride, a ride that changed his whole life. But it could do so only because something went before; and about that something this page is to tell.

When you read in the books about him there will be places (as you will discover) where interesting matters are hinted at, but not told in full. And, curiously enough, they seem, many of them, to be the very places one wants most to have told in full. We may go from look to book and it is the same; just a hint given, and no more. And what are the reasons? Well, for one, the people who saw them happen did not know *how much they were going to mean*; and they did not put them down, and thus it is that we are left to our wondering.

For my part I have wondered no little about these matters; and it seems not unlikely to me that this boy, Little George Frederic, let us call him henceforth, must have been quite like other boys who, feel that he must have been quite like the boys who, feeling anxious—no, not only anxious, but determined—to do something, proceed to do it because it must come out. And how do they do it? Well, first of all, it must be worth doing, and, second of all, it must be a boy's determination to do it well; and, third of all, he must convince those about him—but let us go on with the case of Little George Frederic, and that will tell us all about it.

His father was a barber and a surgeon. A strange mixture of callings! By no means. Callings were strangely mixed, once upon a time, and they are so yet, here and there. And the father was determined in a way that interests us. He was determined that his son should not learn about music. He little knew what a son he had. So he took care that no music be allowed in the house, that the boy be not taken to any neighbor's house where music was made, that he be kept away from school because he might learn the scale there. And he did all this because he thought music a low calling. But the boy grew up and proved to all the world that no calling could be higher than music. No things seem to go by contrast.

Now, would it not be interesting if we knew *why* the father made all those restrictions? I mean, what Little George Frederic did to show that he must be prevented from learning the mysterious language of sound—the language which he felt born to speak. Somewhere the boy must have heard music, perhaps it was in church when the organ played, or it may have been the boys' singing from door to door in the streets, or it may have been the bells in the steeples that drop a great, round note upon the world, and then begin to hum softly and to sing as if they were whispering about something. How full of interest it would be to know just how and when and where the little music-lover dreamed his music-dream!

But by no means was it all dreaming with him. He was far too practical for that. I am sure he

helped himself all he could. And what were other people doing all the while?

Perhaps it was the mother who helped while the father opposed. That is just the interesting thing that books are silent about, while one's head is full of wondering as to just how it could have been. Perhaps it was this way: One day the father drove away in his gig to attend to some one's visits to barber or as surgeon. Little George Frederic watched him driving along the street, past the Linden-trees by Pastor Schenck's house, then around the corner and off into the world, a distant and unknown land to the little boy: a world not even imagined by him, for he was busy with the wonders of a world that he could imagine very clearly, indeed.

With the gig well away, he ran to his mother, crept into her lap, and whispered to her for a long time, all the while seeming to listen for the wheels of his father's gig.

Of course, I do not know how many times this happened. It may have been one or forty times. But, at length, the mother looked into her boy's eyes very earnestly and lovingly and said—as if she had been meaning to say it for a long time:

"Yes, it shall be so! But not a word about it!" And what was it that would be so and not a word about it? Well, I have wondered a great deal about it and the truth is this: both the mother and the boy kept it so much to themselves—not a word you remember—that no one could find out about it. Even when Little George Frederic played under the lindens with Pastor Schenck's son not a word did he whisper.

But it is true that one day when the father was away in the gig, a great many miles away, there was a shuffling of feet on the stairway. Then it ceased, but soon began again on the next flight, and, when it had ceased there, the mother came down looking at once a trifle frightened and yet very happy; but Little George Frederic was not to seem!

And for weeks and weeks so scarcely saw him. Surely Pastor Schenck's son grew very lonely, and then had to learn to play with another boy. One night the father came home late, ate his supper, and, after resting a bit, lighted a candle and went from room to room to see if the doors and windows were fast, and if the fire were safe to leave. He did this downstairs, and then went up the stairway to see how things were above. But scarcely had he reached the upper landing when he came cattering down again, and putting his head into the room, exclaimed:

"Goodness gracious, come up here quick!" And he clattered up again, followed by the mother and Johanna, the maid. And both of them, the moment they stepped upon the stairs, clasped their hands and looked frightened. I am quite sure they both understood what the father did not understand, but they did not offer to help him. He ran from room to room, up the next flight to the attic; and then the mother and Johanna looked more frightened than ever; but still they said not a word.

Now, here they are at the attic-door! Are tiny bells ringing? Are wonderful mice singing? Or is it the wind telling stories in the chimney? No. It is none of these. It is too wonderful for that, so the father thought. It must be, he said to himself, an angel playing a harp, an angel by the window, upon whom the starlight shone, on whose brow upon a light and whose folded wings make one think of peace.

Thinking thus, the father, who had no fear, stepped into the room and raised the candle bit by bit. The light crept along the floor, a little farther and yet a little farther, brightening the walls and the ceiling, and—at last, the corner—by the window, the very corner where the angel should be sitting playing the harp and the starlight shining in upon the chimney strings. And is that what he saw?

Not a bit of it. Not one of the things he had imagined came true. No tiny bells were ringing; no wonderful mice were singing; the wind was telling no stories in the chimney; and there was no angel playing a harp. There was just a little boy dressed in his night-gown, sitting by a spinet, and was absorbed listening to the music he was making. He still thought himself alone. After all it was only Little George Frederic. Never mind what happened then, what the father said, or the mother said, or how frightened the boy was. But remember this: *he playing had made the father think of wonderful things*, bells, and songs, and harps. And have not you, when you listened to the "Messiah," been made to think, by the power of the music, of even more wonderful things? And that being so, may we not think that the power which the man could put into the "Messiah" already lay in the music of the little boy who so loved it that he sat up at night and played on the spinet while Pastor Schenck's son and all other boys were fast asleep?

SOME QUESTIONS ABOUT THIS COMPOSER.

1. Write his name in full.
2. Where was he born and when?
3. Name two men, born in America, about the time of this composer's birth.
4. From what is the text of the "Messiah" taken?
5. Who arranged it?
6. In what year was the music first performed?

7. Name two other music compositions similar in form to the "Messiah."
8. What is the name of this form?
9. In what year did this composer die?
10. Where is he buried?

Answers may be sent to The Editor of the Children's Page, in care of The ETUDE, 1708 Chestnut Street, Philadelphia, Pa. The best set of answers will be printed. Remember to write only on one side of the paper, place your name and address on the first page, and keep a copy, for no manuscripts will be returned.—Thomas Tapper.

The Editor of the Children's Page will give as a prize a year's subscription to The ETUDE for the best article entitled "What I Should be" sent to him.

Like to See in the Children's Page who are interested only to those readers of the page who are interested in the page. Articles must be not over seven hundred and fifty words long. The contest must place at the top of page one, full name and address; write only on one side of the paper; do not roll the manuscript. No manuscript can be returned. Address The Editor of the Children's Page, in care of The ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

CHILD-LIFE. Like grown-up life, has its troubles, and its refuge is in the imagination.

Look. The mind be exercised in the best books, and the imagination will be into a holy land. The liking for the world of the imagination should then be cultivated as a normal growth, not killed as a weed. Reside upon it with resources for pleasure and an escape from the best works of the imagination are better than the most historical composition. They make other things living and real, and are as little likely to mislead as history is, which, by its selections and exclusions, has as often been the handmaid of falsehood as of truth. The Tonic and its adherents have endeavored so seldom touches the lowlands.—Professor Maria Harper's Razor.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Practical Teachers

SCALE-PLAYING.

PERLIEK V. JERVIS.

When the scales can be played fluently with their proper fingering, very valuable practice for advanced pupils may be had by playing all scales with the fingering of the C scale, starting at a very slow tempo—say, M.M. quarter-note = 60,—and playing 1, 2, and 4 notes to the beat. From this slow tempo the speed should be gradually worked up till the round of the scales can be made at 170 or faster.

Now take the scale of C, fingering it throughout 1, 2, 3, 4 etc.; follow this by 1, 2, 3; 1, 2, 3, 4; then 1, 2, 3, 4, and finally 1, 2, 3, 4, 5. These fingerings used in all keys conduce greatly to fluency, evenness, and equality in scale-playing, but are to be attempted only by advanced players.

STEPS.

LOUVILLE EUGENE EMBISON.

The spectacle too often presented by teacher and pupil is that of a rapidly moving team with a small boy, who is doing his very best to keep up, hanging on to the tail-board. All the advantage is with the team, and sooner or later the boy is bound to stumble and then this remarkable team can do nothing but wait till he picks himself up and connects with the tail-board again.

There is but one way to improve such a condition of affairs as is hinted at above, and that is the teacher must learn how to teach.

One of the first pedagogical principles for the teacher is to get thoroughly familiar with his grade and the pupil's work according to his real capacity, not according to the ability you think he ought to have. Make the steps equal to his stride, otherwise there is sure to be discouragement, and final failure.

Having thoroughly appreciated this fact, the next thing for the teacher to look out for is that he does not attempt to give the pupil a free ride to proficiency. No greater error could be made, for not only is it impossible, but the thing that really counts to the pupil is his own personal labor; every step must be taken by him alone.

In short, here are two problems for the teacher: how he will grade the pupil's work so that it will be suited to his capacity (escaping the pitfalls of making the work too hard or, on the other hand, too easy), and how he will stimulate the pupil to personal labor.

All this means extra work; but the teacher who succeeds without extra work is yet to be heard from.

EMOTIONALITY IN MUSIC.

J. S. VAN CLEVE.

We often hear a debate as to whether this or that composer is emotional or not. It will be maintained that Bach and Brahms are intellectual, but not emotional, while Wagner and Chopin are highly emotional; but there is really a fallacy in this very proposition. At bottom, or in the last analysis, all music is a language of the emotions, and it cannot be other if it could.

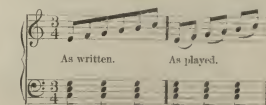
What do I mean? Why just this: The very unit of melody, that diatonic scale which we all know in its two forms which were by the law of "natural selection" chosen from the fifteen ecclesiastical scales—viz.: the major scale and the minor scale—cannot be passed through the human ear without the utterance of emotion. When you go up the major scale the various steps of mood or feeling which are embodied in each step or rung of the ladder will pass faintly into your heart, whether you are distinctly conscious of it or not. The Tonic and its adherents have endeavored to indicate this modality (to coin a necessary word)

of the steps to the very beginners. But if you wish a stronger and more palpable illustration, just play the C-major, then the A-minor harmonic scale, and if you feel no change of mood, no thimble cloud of sadness and depression veiling your sunshine, I shall simply be forced to conclude that you are not susceptible to music at all. All composers are emotional, but they do not all trade in the same emotions or at least not in the same grades and intensities of emotion. Just set Beethoven's "Adelaide," which is in D-flat, and the "Love-Song" from Wagner's "Valkyrie" side by side. They both speak with surpassing eloquence of the love which binds man and woman, but in what different accents, though both in the very same key!

RIGHT AGAINST LEFT.

WILLIAM BENBOW.

The man is commended whose left hand does not know what the right hand does, and there are times when this is specially true of the piano-student. Some pupils who can play their scales with smooth and even legato will have great difficulty in keeping such scale runs smooth in pieces. This is particularly true where the run is accompanied by a repeated chord figure, such as:



Where the left hand must be raised to repeat the chord, the right hand is very liable to acquire the habit of lifting itself from the keys sympathetically with the left hand, and producing the effect indicated above. After calling the pupil's attention to this sympathy, have him play each hand alone, the right hand remaining quiet from the wrist, the left hand moving from the wrist. Then let the pupil play both hands together from memory, with his eyes on the right hand in order to assist him in gaining the proper motor control and independence. Now let him look away or close his eyes and play, so that he can hear the right effect, for, after all, the true cause of the trouble is that he does not *hear* the difference between the legato and the staccato effects.

This must be very carefully and patiently attended to in the very earliest stages, for some of the pupil's first little pieces will bring up the problem.

EXAMPLE.

MADAME A. PUPIN.

In September, 1900, I contributed to this department in THE ETUDE a paragraph, entitled "Practicing Lessons," suggesting that it would be a good idea for every teacher to give, once a month, a practicing lesson, such lesson being to carry the pupil through the routine necessary to master one short portion of a piece, in order that he might know how to study at home.

The secret of mastery is how one practices. There is practice that brings no reliable results and there is practice that is a constant progression forward. What a stimulus and what a revelation to an aspiring student to hear an artist practice! And to hear an artist practice is almost as delightful as to hear him play. On the stage the artist is a prestidigitator. You cannot imagine how he produces his wonderful effects; you are mystified by the magic of his delivery; but see him at his study. He plays over a short passage 20 or 30 times just to get equality; he repeats it 30 times more to secure a perfect crescendo or diminuendo; then 30 times to get an effect, and so on. He repeats it over until he can play the same passage over and over with the same effect, with it and make it express his mood.

How many new ideas about study would one get if he occasionally had the privilege of listening to an artist practice? He sees how repetition brings finish, he learns how the artist studies out his effects and how he works up his climaxes. The teacher who is an artist should give his pupils an occasional opportunity to hear him practice, for in this case "Example is better than precept."

THE CHILD'S LESSON HOUR.

FRANK L. EYER.

The lesson-hour for younger pupils must be more or less a practice-hour. The exercises and the little pieces must be gone over again and again in the teacher's presence. It is a process of this kind that forms excellent habits of practice in the pupil. No child knows how to practice, and a more oral explanation will not suffice. He must be given practical examples of what it means to practice for an hour.

Such work may be tedious for the teacher, but the splendid results that accrue cannot be lightly estimated.

The teacher must play for the younger pupil a great deal, also. But he must exercise judgment in this respect, and not play beyond the pupil's ability to comprehend.

Children are not able to think music as rapidly as the teacher, and, should the latter proceed to play the pieces too rapidly, at the start especially, there will be work to be done over again, for the pupil will start to practice at too fast a tempo, and uncertainty, stumbling, and stonewalling will result. Consequently the teacher must accommodate his tempo to the pupil's abilities to follow him.

Music correctly and artistically played does much to advance musical education, and the teacher must know that only when he plays perhaps does the pupil hear really good piano-playing. So let him play frequently, to remind the fact that the child learns to imitate before he learns to reason things out for himself.

A FOOLISH THREAT.

CARL W. CHISM.

SOME parents think they are doing the right thing when they say to their child who neglects to practice: "Now, if you won't practice, we'll make you give up your music!" Nothing will be more welcome to a lazy pupil than to throw up that seemingly burdensome task of learning. To study means to have sufficient force of character to pursue a thing even if difficult. Now, this continuity of effort is naturally very rare among children. It is therefore the duty of parents to always remind their children of practicing, and to insist on a certain time for it.

If parents will not persist in having carried out what is good for their children, what perseverance can you ever expect to see developed in their offspring? If children should be permitted to act as they please about going to school, the majority of the next generation would be quite ignorant. There must be regularity in taking lessons, and studying the same, or little can be accomplished. A child ever to see the necessity of working; learning is the accumulation of a capital for future use. The child gets all his nourishment, clothing, and shelter free, and lives the happy dream that it will continue thus into the dim and far-off future.

How many persons would work if they had all the necessities of life free and everything they could wish for? It is compulsion of some kind that makes workers of us all. Parents should compel their children to study (work), but not try to scamp them into it with foolish threats.

Know that strength is yours in proportion to your progress, enough for each day. It is mental, physical, or spiritual. Realize that there is reward for every labor, rest after every task, and rise for every faculty developed. Your reward may not be what you expect, probably it will be much better. The power which comes from trying is more worth the effort.—Adelaide Kern, in Ladies' Home Journal.

Parties who have regular accounts with us may

do not stop publishing. We will issue a few fine novelties, which we should like to send to those who would care to examine them, either for use during the summer or for future use. Can we send them to you? They can be included with your next season's account. We can send you either piano or vocal, or both. The discount on this New Music is our usual liberal discount on our own sheet-music publications.

We want to draw our subscribers' particular attention to the Special Offer in the last pages of our

We have a number of boxes to contain music. They are made very durable, and will take in conveniently the full size sheet music. They are between three and four inches high. These boxes are made of very strong pasteboard, with the opening in the front. They are just the thing for music-teachers to keep their stock of music in.

in a short time, and in the meantime we will, as usual, make a special offer before publication of 30 cents, post-paid. Cash must accompany order. If the book is charged to those having open accounts on our books, the postage will be extra.

I have received "Technical Studies for the Piano forte," by A. Loeschhorn, and am very much pleased with it. The exercises are indispensable to every student of the piano, and their natural grading, practical arrangement, and clear print will be appreciated by every teacher who will examine the little work.—
Sebastian Rock

THE NEW "THEORY OF INTERPRETATION" WAS illustrated by the author at the N. Y. M. T. A. in Glens Falls, June 27th. Mr. Goodrich selected the subject of accentuation for his talk, and showed where accent is essential and where it is detrimental to the music.

"FIRST STUDIES IN MUSIC BIOGRAPHY."

The "First Studies in Music Biography," by Thomas Tapper, is a splendid work. Mr. Tapper has the faculty of putting much into a small compass, and of putting it in a form attractive and easily remembered. I would be glad if you would send me his books as they are published; have never seen one of them that I did not consider of value to teacher and pupil alike.—*Grace A. Rogers.*

The Teachers' Round Table.

Conducted by PRESTON WARE OREM.

In the very entertaining communication which follows the writer takes up the vital and interesting subject of the relationship of touch and tone, and the further relationship existing between personal temperament and artistic tone-production. The last word on these subjects has not been said, by any means.

There is involved, also, another important question, that of the practical application of the principles of "Touch and Technique" to phrasing and interpretation. The study and thorough practice of the various touches—finger, hand, arm, and combination—is undoubtedly of the highest necessity; but, when acquired, they are all useless without the most painstaking instruction as to their correct application to the various devices of phrasing and rendition, and their connection with the various interpretative markings supplied either by composer or editor.

TOUCH.

What is touch? Is there such a thing as artistic tone-production? Is there any difference between expression and a delicately-balanced technique? Can Paderewski make a tone on the piano that is not possible to the untalented child?

"Yes," you unhesitatingly answer, "he most assuredly does." But does he?

I admit that an artist can and does make a succession of tones, as in scale- and passage- playing, that is possible only after years of the most arduous and careful practice. Every truly great player has gone through years of such drudgery. His life-work has been not to gain expression, but the power to express himself. It is the *man* you hear, not expression.

The attempt of most players to give expression results rather clumsily, for one or both of two reasons: They have not the artistic temperament or they lack that co-ordination between mind and muscle which comes through painstaking effort and "after many days."

There is, I think, entirely too much stress laid upon the utterly impossible feat of making a tone after the key is down. But then it looks artistic, and a large part of the audience usually believes that the tone-effects could be obtained in no other way. One can take a lashing hatchet and by letting it gently strike a key get the same tone. However, as a hatchet is much more difficult to control, I greatly prefer my own hands; and in control lies the whole secret of tone.

Many mistaken ideas have arisen from this great fact: It is often easier to control the force used in playing the piano by a gentle up or down wrist movement at the time the tone is made than by a blow either of the fingers or hand, however gentle may be the effort directing the blow.—*Lacy T. Hooker.*

THE SEVERAL VS. THE MILD METHOD.

A GREAT many very famous teachers, notably Henselt among them, must have believed firmly in the efficacy of sarcasm, and of harsh measures in general, for they were held in fear, and often in high disfavor by pupils, for their habits in this respect. Yet they were sought after, overrun with patronage, their prices paid without question, pupils counting themselves fortunate to gain admittance to their classes. The problem is, could they have been equally successful in results, have turned out as thoroughly equipped musicians and players, if they had adopted a more self-controlled and placid style? Henselt is



The Scale

of a pianoforte is the ground plan on which the instrument is built, and by which each string is given its proper length and tension. It governs tone quality and evenness between the different registers—that which singers sometimes devote a lifetime to acquiring. An even scale is of greatest importance in an artistic pianoforte. That it is present in the

Mason & Hamlin PIANOS

can best be demonstrated by a trial at our warehouses,

BOSTON, NEW YORK, CHICAGO.

NEW WORKS

PUBLISHED BY
THE JOHN CHURCH COMPANY
CINCINNATI, CHICAGO, NEW YORK,
LONDON, LEIPSIK

JUST ISSUED

COMPOSITIONS BY THE FOLLOWING

WELL-KNOWN COMPOSERS
C. H. HAWLEY
ETHELBERT NEVIN
HORATIO W. PARKER
GEO. W. CHADWICK
OLEY SPEARS
GERRIT SMITH
DUDLEY BUCK
J. C. BARTLETT
CECILE CHAMINADE
LUZA LEVYMAN
MAUD VALERIE WHITE
GUY D'HARDELOT
FREDERICK H. COWEN
PAULI TOSTI
L. DENZA
HAMILTON GRAY

ONE HUNDRED NEW AND UNUSUALLY ATTRACTIVE TEACHING PIECES

IN THE

FIRST, SECOND, AND THIRD GRADES

A list of New Music that will be warmly welcomed by teachers, as it will be of direct practical utility to them. The music is of a high order of merit, yet the pupil who has taste is being formed, will be simply aware of being taught as interested.

The editions are beautifully printed and the music carefully fingered and phrased.

THEMATIC OCTAVE STUDIES

In the form of Variations on an Original Theme. Compiled for the Piano by WILSON G. SMITH. Price, 35c.

This is a new, novel, and useful idea in study work, which is sure to meet with the approval of both teachers and pupils. It plan greatly facilitates the study of difficulties, and makes practice easy and pleasant.

CHROMATIC STUDIES for the Piano, by WILSON G. SMITH

Published in two books. Price of each book, 35c. Chromatic work is made easy by the study of these books exercises are pleasing, musically, and very carefully and progressively arranged. Have been highly approved by H. M. Mason, Xavier Schwarzenka, and others.

FIVE-MINUTE STUDIES FOR THE PIANO

By WILSON G. SMITH

Published in two books. Price of each book, 35c. These unique studies by the celebrated composer and pianist are designed for daily practice with special reference to the development of the third, fourth, and fifth fingers.

PRIMER OF MUSIC

BY

WM. MASON, M.D., DOCTOR,
AND
W. S. B. MATHEWS

This little work covers entirely new ground. It is not a primer of the pianoforte, with information about the instrument and peculiarities of the instrument, but much more a primer of musicianship, having in it the foundations of musical form, the principles of phrasing, the correct use of musical technique, and much other interesting and valuable instruction.

ORATORIO SONGS

The series is a grand ensemble of the best Oratorio Songs of great masters, from Bach to Sullivan, and published in the form of song-books, with the accompanying recitatives in the form of recitatives.

Published in four volumes

Soprano, Alto, Tenor, Bass

Price, \$1.50 per volume

THE JOHN CHURCH COMPANY have secured all the published music of the late Etelbert Nevin, and will sell them at intervals as indicated by him before he dies. We are the only authorized American distributors and publishers.

Exclusive American Publishers

OR
CECILE CHAMINADE

A UNIQUE BOOK

"LAUREL WINNERS"
Portraits and Sketches of Modern Composers
will be sent free with our catalogue on request. Teachers we will send on examination any of our special prices.

THE JOHN CHURCH COMPANY
CINCINNATI, CHICAGO, NEW YORK, LONDON, LEIPSIK

credited with being at all times rampant, on the war-path, with students.

A concert-player, who had studied with an eminent teacher in New York, once remarked to me that she owed her success to the teacher in question, although while studying with him she had twice succumbed to nervous prostration, brought about by the constant terror and awe she suffered in his presence, and it is true that many, unable to endure the ordeal, have dropped out of his classes.

A child was brought to a teacher by a parent, who gave an almost fearful account of the strictness and severity she had been subjected to by a professor of music in the place; but when taken from him she played charmingly, and after a month with the "mild" teacher she had lost ground in every way. While the temperament of a pupil is to be considered, it is yet true that the teacher reputed to be severe, and even domineering and aggressive, will often exact more and better work, while it is also true that a certain sternness and commanding manner indicate a positive, decided, bent, which will be satisfied with the pupil's best efforts and work, and with nothing less.—*Elisel Mottet.*

HINTS FOR CONSERVATORY GIRLS.

1. REMEMBER that your "Conservatory" life is but a preparation for the work to follow; therefore be conscientious and painstaking in your work.

2. Determine at the beginning of your conservatory life that there is one thing you will persistently fight against—jealousy.

3. Remember that a musician is expected to be a person of refinement and culture.

4. Endeavor to be a "teachable" pupil.

5. "Six days shalt thou labor and do all thy work." Do not break in on the Sabbath with your scales and exercises.

6. Be loyal to the institution in which you are a student. If you cannot do this conscientiously, then seek some other conservatory.

7. Remember that "art is long"; then do not become easily discouraged.

8. Have a high ideal before you and do not lose sight of it.—*Susan G. Payne.*

TURNING THE PAGE.

By what trifles are we governed! The failure to turn a page of music soon enough, the turning of two leaves together, the spasmodic movement of hand and eye, may upset the most finished performance. Remedies are varied, from the moistened finger which finishes the music for you at the pace that kills, to the patent wire, with its complicated "touch-the-button effect." Leschetizky overbated the difficulty by compelling absolute feats of memory in his pupils at all times and under all circumstances. He advocated that no one was ready for dress parade if tied to notes. That in order to give a conception of the masters' work to an audience, the performer must first master the conception.

This, of course, is ideal, but really much more practicable in degree than is generally admitted. The memorizing process must begin with the first lesson and the first phrase. Still there remains a vast majority of slaves to the cheering sight of the notes on the staff at the time of extremity. Nor can we always have at hand a friend in need to turn the page for us at a critical time. Thus comes the aggravating break in the music more or less marked according to the pupil's cleverness or inaptitude for legibility.

To remedy this, I have, like the villain in the play, "devised such schemes," have glued long tabs of paper to each page numbered in legible figures, proving helpful or clumsy, according to the individual case. I have caused absolute memorizing of the whole phrase that runs over the page. Or, when it seems best, turn at the last completed phrase, memorizing the uncompleted one at the bottom of the page. This is my ultimatum, but it does not always work with the smoothness of an automaton.

If there is any better method learned by actual experience, I am open to suggestion.—*Florence M. King.*

WITHOUT OCTAVES

WE have recently issued under the above heading the following series of excellent piano pieces, containing octaves only in broken form if at all. They are of various grades of difficulty, and are carefully revised, edited, and fingered:

{FORSTER, A. Nocturne (Go to Sleep, Fairies).}	.. \$25
{SCHUMANN, R. Op. 14, No. 6. Cradle Song.}	.. 25
{REINECKE, CARL. Dragonfly in the Sunshine.}	.. 25
{FORSTER, A. The First Snowflakes.}	.. 25
{HOLLANDER, A. Birds in the Woods.}	.. 25
{FORSTER, A. Flitting Butterflies.}	.. 25
{OLBERG, A. The Garden Mole.}	.. 25
{FORSTER, A. The Flower Fairies.}	.. 25
{GORETTI, C. The Rabbit.}	.. 25
{REINECKE, C. The Rain Fairies.}	.. 25
{OLBERG, A. The Cricket.}	.. 25
{KARGANOFF, G. Op. 25, No. 5. The Brook.}	.. 40
{KARGANOFF, G. Nature's Dream.}	.. 25
{REINECKE, C. A Dream.}	.. 25
{GAYHORN, E. Spring's Awakening.}	.. 25
{REINHOLD, H. The Gnomes.}	.. 25
{FORSTER, A. Under the Linden Tree.}	.. 25
{FORSTER, A. Upon the Meadow.}	.. 25
{GAYHORN, E. The Keepers.}	.. 25
{ELMENREICH, A. Spinning Song.}	.. 25
{HOLLANDER, A. In Dolly's Kitchen.}	.. 25
{SCHUBERT, W. C. E. The Shepherd.}	.. 25
{REINHOLD, H. Boat Song.}	.. 25
{REINECKE, C. Hurdy-Gurdy.}	.. 25
{GORETTI, C. Op. 14, No. 2. Morn'ing Prayer.}	.. 25
{BEHR, F. Night's Song.}	.. 25

We have just published for the piano by Mrs. Regina Watson:

Scherzino.	\$0.50
Mazurka Etude.75
An Arabian Night.60

These have been played by Mme. Carreno on her recent tour in America.

Also by Pearl M. Ball:

Minuetto from Suite Op. 7.	\$0.50
The Dance of the Dryads.40

Two pianoforte compositions of good quality and character, about fourth grade of difficulty.

All the above will be sent on approval.

Do You Realize the helpful work we are doing in the matter of examining with great care all new musical publications from which we select only the best and most interesting, and list them in *The Music Review*, giving a description of their character, grade of difficulty, etc.

THE MUSIC REVIEW

is published monthly, excepting July and August, at a subscription price of 50 cents a year.

Consider how valuable to the teacher of music such a catalogue will become as a book of reference.

Send for sample copy.

CLAYTON F. SUMMY CO., PUBLISHERS,
220 Wabash Ave. Chicago.

NEW MUSIC BOOKS.

Each Collection, 50c. By Mail, 60c.

Artists' Repertoire.

Vols. 1, 2, 3, 4, 5.
Modern classic piano music, by Chaminade, Raff, Paderewski, Moszkowski, Benoit, Godard, Jensen, etc., etc.
Price, Each Vol., 50c. By Mail, 60c.

Chaminade Pianoforte Album.

Contains sixteen of the most popular pieces by this charming composer.
Price, 50c. By Mail, 60c.

Easy To Play.

Vols. 1, 2, 3.
Teachers will find these books just suited to their pupils' needs. Vol. 1 contains pieces by Steubling and Lichner; Vol. 2, by Steubling and Lichner; Vol. 3, by Lichner, Steubling, and Steubling.
Price, Each Volume, 50c. By Mail, 60c.

Album of Irish Diamonds.

(Paper.)
Twelve Pianoforte Transcriptions on Irish Airs by Willie Pope. This book complete does not cost as much as one of three pieces in sheet form.
Price, 50c. By Mail, 60c.

Have you seen the
Pianist's Hand Extender?

PATENTED.

Price, \$2.00 Net.

It will increase the extension and flexibility of the hand and fingers. Recommended by the following eminent pianists and teachers: Carl J. C. Parker, R. V. Cieslik, B. S. Hopper, J. B. Schmitt, John Ouellet, Philadelphia, and many others.

Send for Descriptive Circular.

Choice Songs for High Voice.

Vols. 1 and 2.
The choicest collection of songs ever published in book form. Composers represented are Gounod, Puccini, Gounod, Sullivan, Gilbert, Vanhous, etc., etc.
Price, Each Volume, 50c. By Mail, 60c.

Choice Songs for Low Voice.

Vols. 1 and 2.
These books are practically the same as "Choice Songs for High Voice," only they are in different keys for Low Voice.
Price, Each Volume, 50c. By Mail, 60c.

Ideal Vocal Duets.

An exceptionally good volume of duets, very interesting and effective for rooms, which is the essential requisite in this form of composition. They are all in the true sense of the term, "Ideal Duets."
Price, 50c. By Mail, 60c.

Portfolio of Sacred Song.

Contains mostly Copyright Songs that cannot be obtained in any other collection. They can also be obtained in Sheet Music form.
Price, 50c. By Mail, 60c.

Send for Contents of over 100 Vocal and Instrumental Collections at the above price.

WHITE-SMITH MUSIC PUB. CO.,
BOSTON: 42 and 64 State St.
NEW YORK: 6 East Seventeenth St.
CHICAGO: 5 and 6 Washington St.
Sheet Music sent on selection if reference is given.

MUSICAL CALENDAR.

COMPILED BY WALDEMAR MALMENE.

- July 1. Wilhelm Friedemann Bach, eldest son of J. S. Bach, died at Berlin, 1744.
- July 2. Christoph Willibald von Gluck, dramatic opera composer, born at Weidenwang, 1714.
- July 3. Jean-Jacques Rousseau, philosopher, author, and composer, d. at Ermenonville, near Paris, 1778.
- July 4. Karl August Haupt, organ-virtuoso, d. at Berlin, 1801.
- July 5. William Crotch, composer of sacred music, b. at Norwich, England, 1775.
- July 6. Friedrich Wilhelm Rust, eminent violinist and composer, b. at Wörlitz, 1739. Otto Neitzel, pianist and opera composer, b. at Falkenberg, 1852.
- July 7. Giovanni Bottesini, renowned double-bass virtuoso, and composer, d. at Parma, 1889.
- July 8. Marco Antonio Buononcini, dramatic composer and rival of G. F. Handel, d. at Modena, 1726. Friedrich Chrysander, musical historian and critic, b. at Lilltheden, 1820.
- July 9. Constantin Ivanovitch von Sternberg, eminent pianist and composer, b. at St. Petersburg, 1852.
- July 10. Sigismund Neukomm, composer, b. at Salzburg, 1778. Henri Wieniawski, distinguished violinist, b. at Lublin, Poland, 1835.
- July 11. Joseph Aloys Tichatschek, famous dramatic tenor, b. at Ober-Weiskendorf, Bohemia, 1807.
- July 12. Karl Heinrich Barthl, distinguished pianist and teacher, b. at Pilsa, 1847.
- July 13. John Toptaly Carrodus, eminent violinist, d. at Hampton, England, 1895.
- July 14. Jakob Stainer, renowned violin-maker, b. at Absam, Tyrol, 1621.
- July 15. Carl Czerny, eminent pianist and pedagogue, d. at Vienna, 1857. Alexander Wheelock Thayer, writer and critic, d. at Trieste, 1897.
- July 16. John Field, pianist and composer of striking originality, b. at Dublin, 1782.
- July 17. August Johan Söderman, distinguished Swedish composer, b. at Stockholm, 1832. Franz Hitz, composer and pianist, b. at Aarau, Switzerland, 1825.
- July 18. Pauline Viardot-Garcia, famous dramatic singer, b. at Paris, 1821. Hugo Riemann, distinguished author, critic, and teacher, b. at Grossmehl, 1849.
- July 19. Vincent Lachner, composer, b. at Rain, 1811. Wilhelm Kalliwoda, composer, b. at Donauerschilling, 1827. Ferdinand David, eminent violinist and pedagogue, d. at Nuremberg, 1873.
- July 20. Johann Friedrich Kittl, composer, d. at Liess, 1808.
- July 21. Louis Théodore Gouvy, pianist and composer, b. at Goffontaine, 1819. Robert Planquette, composer, b. at Paris, 1840.
- July 22. Heinrich Proch, composer, b. at Leipzig, 1809. Luigi Arditi, distinguished opera conductor, b. at Crescentino, 1822. Julius Stockhausen, vocal teacher, b. at Paris, 1838.
- July 23. Antonio Maria Gasparo Sacchini, dramatic composer, b. at Pozzuoli, 1734.
- July 24. Benedetto Marcello, famous composer and poet, d. at Brescia, 1739. Adolphe Charles Adam, celebrated opera composer, b. at Paris, 1803.
- July 25. Aloys Schmitt, pianist and eminent teacher, d. at Frankfurt-on-Main, 1860.
- July 26. Wolfgang Amadeus Mozart, son of the great composer, b. at Vienna, 1791. Michele Enrico Carafa, opera composer, d. at Paris, 1872.
- July 27. George Onslow, pianist and composer, b. at Clermont-Ferrand, 1784. Vladimir de Pachmann, brilliant pianist, b. at Odessa, 1848.
- July 28. Johann Sebastian Bach, the most gifted of musicians, d. at Leipzig, 1750. Carl Zerrahn, distinguished conductor, b. at Malchow, 1826.
- July 29. Robert Schumann, critic and leader in German romanticism, d. at Endenich, 1856. Sophie Menter, distinguished pianist, b. at Munich, 1848. Oscar Raif, pianist and teacher, d. at Berlin, 1890.
- July 30. Eduard Fegelson, pianist and composer, b. at Brunswick, 1813.
- July 31. François-Auguste Gevaert, eminent Belgian composer and musical scientist, b. at Huyse near Oudemarde, 1828. Franz Liszt, the eminent pianist and composer, d. at Bayreuth, 1886.

Mr. Stephen Emery once said, speaking of a prominent American composer, that the latter had expressed a wish to study harmony, but that he did not feel able to pay the fee. Mr. Emery told the young man to get a copy of "Elements of Harmony" and write out the exercises, and he would correct them. Two or three weeks later the pupil brought a manuscript book which contained every exercise written out. It is astonishing that a man of such industry should afterward win success as a composer!

THE ETUDE

SCRIBNER'S MUSICAL PUBLICATIONS



Among the Hebrews and Greeks.
In the early Christian Church.
In the Mediaeval Church.
After the Reformation.
The Mystery, Bach.
The Oratorio, Handel.
Modern Choral Forms.

Amateur Choral Culture in Germany and England.
Amateur Choral Culture in America.
The Chorus and the Chorus Conductor.

CHOIRS AND CHORAL MUSIC

By ARTHUR MEES

Conductor of the New York Mendelssohn Glee Club.
With 8 portraits and other illustrations. 12mo, \$1.25, net.

Address

CHARLES SCRIBNER'S SONS, 153-157 Fifth Ave., New York

The Latest Encyclopedia of Music

DICTIONARY OF
MUSIC AND MUSICIANS

By Dr. HUGO RIEMANN

A thorough and complete account of the theory and the history of music.

Biographical sketches of the musicians of the past and present, with a list of their works.

Complete information of all musical instruments.

LATEST EDITION

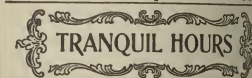
Carefully revised, including the latest investigation into the science of music.

900 pages, Octavo, Half-Flexion, \$4.50.

Published by THEO. PRESSER

1708 CHESTNUT STREET, PHILADELPHIA, PA.

PIANO MUSIC OF A QUIET CHARACTER



PRICE, \$1.00

A collection suitable for drawing-room or concert use, as well as for Sabbath-day playing. All of the compositions are of a medium degree of difficulty, and are not found in any like collections.

The following are a few of the numbers included in the selection: Handel's celebrated "Largo"; "Woe, My God to Thee," by Goederer; "Peace of Heaven," by Forster; "Pilgrims' Chorus," from "Tannhäuser"; Wagner; "A Silent Prayer," Kullak; and "Sunday Morning," by Heller.

THEO. PRESSER, Publisher, 1708 Chestnut St.

PHILADELPHIA

MUSICAL LITERATURE

ANY MUSICAL BOOK No matter where published or by whom we can supply at the lowest possible price. We carry a very complete stock.

Special prices for large orders and to LIBRARIES

Write for Estimates before purchasing elsewhere. We are the publishers of the most used and important educational works issued during recent years.

THEO. PRESSER, 1708 Chestnut St., Philadelphia, Pa.

A HISTORY OF MUSIC FOR CHILDREN

First Studies in Music Biography

By Thomas Tapper

Fully Illustrated

Price, \$1.50

For Self or Class Study
For One's Own Reading

THERE is no other book of this kind on the market. For foundation study in musical history this book is the best obtainable. Teachers who know the superior value of biography over history for first study will secure the best results in their class-room work with this volume.

Each biography is the result of careful study; it is direct, readable, and never heavy. Events in American history are deftly woven in, and the reader gets an historical picture from biographical study.

A full and complete sketch of every composer's life is given, containing as much as the average student should know of composers. Its value lies in the interest it stimulates and maintains; in the expert manner in which certain use of the facts of general history, illustrating each composer with certain familiar characters and incidents, thus making music-history a part of the world-history in its method of presentation, serving as a reliable introductory manual to the special study of music history.

The preface, directed to the teacher, explains fully how to proceed with the book in teaching. With each composer there is given a portrait and illustrations, tabular views, sets of questions on the text, and suggestions for further study.

THEO. PRESSER, Publisher, No. 1708 Chestnut Street, Philadelphia, Pa.

THE ETUDE

CONTENTS

	PAGE
Editorial	277
Music Teacher's National Association Meeting	278
New Publications	278
Musical Items	279
Thoughts, Suggestions and Advice	280
Children's Page, Thomas Tapper	281
Irritability of the Music Teacher	282
Tempo, Wm. Benbow	282
Criticism of Pupils to Others	282
Musical Misfits	283
Tact and Self-Control	283
Suggested Classics for the Teaching Repertoire	283
W. Borst	284
The Exploitation of the Prodigy	284
Vacation Courses	285
Art of Living for the Musician	285
Our National Failing	286
Play in All Keys	286
Five Minute Talks with Girls	287
The Choice of a Teacher	287
Persistence and Work	287
The Story of a Melody	288
Prevalent Fallacies	288
My Opus I	289
Music as a Mental Discipline	289
Music for Music's Sake	290
Musical Ideals for the 20th Century	290
Let's! A Piece	290
Studio Experiences	291
Organ and Choir	292
Local Department	294
The Importance of Hearing Good Music	294
Robinson	296
Violin Department	297
Publisher's Notes	298
Home Notes	298
Musical Calendar	299
Teachers' Round Table	301
Questions and Answers	303

MUSIC.

	PRICE IN SHEET FORM
Farfalla, E. F. Marks	40
Hungarian Dream (4 Hds.)	60
Silver Bells	40
Love Song of Sigmund—From Wagner's Music-Drama, "Die Walküre," arr. by G. Bell	30
Fair Poland	30
Intermezzo Pizzicato	30
The Ransomed of the King	30
Fearless and Free	30

ISSUED MONTHLY
\$1.50 PER YEAR
SINGLE COPIES 15¢

AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADA. PA